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Painters of the Brücke

An exhibition of paintings, drawings, sculpture, prints, jewelry and documents organized by the Arts Council of Great Britain

Painters of the Brücke

At the Tate Gallery
30 October to
6 December 1964

Heckel

Kirchner

Mueller

Nolde

Pechstein

Schmidt-Rottluff

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Woodcut 1906

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Acknowledgments

Following on the Blaue Reiter exhibition, shown in Edinburgh and London in 1960, the Arts Council has now organized an exhibition of the work of the Brücke, or 'Bridge', group of artists which was formed in 1905, four years earlier than the Blaue Reiter. This exhibition is presented under the patronage of His Excellency the German Ambassador, Dr Hasso von Etzdorf, and of two of the surviving members of the Brücke, Professor Erich Heckel and Professor Karl Schmidt-Rottluff. Both artists have given their full support and have lent generously from their studios. We have also been indebted to Frau Marta Pechstein and Herr Max Pechstein, the widow and son of the artist, for their help, and for numerous loans from their collections. The exhibition was only made possible, however, thanks to a very generous financial contribution from the Federal German Government, through the good offices of Dr Dieter Sattler, Head of the Cultural Department of the Auswärtige Amt, Bonn, and through Dr Brigitte Lohmeyer, Cultural Counsellor to the German Embassy in London, who has also helped in many other ways. We also wish to thank the distinguished members of the Committee of Honour for their support.

Of the members of the Working Committee, Mr H.R.Fischer, Professor Dr Will Grohmann and Dr Martin Urban have borne the brunt of the preparations, being not only jointly responsible for the selection of works, but having also made personal approaches to almost all the lenders on our behalf. Their labours have been tireless in this connection, as well as in the practical arrangements, and we are deeply indebted to them all. Professor Dr Grohmann has, moreover, written the interesting introduction to this catalogue. Dr Urban has been responsible for preparing the catalogue, including the biographical material and the bibliography. We are also grateful to Mr Alan Bowness for much advice in the early stages of the exhibition.

The generosity of lenders has been outstanding and in thanking them we wish to record how much we appreciate their cooperation. Their names will be found on page 27 of this catalogue, and among them that of the Nolde-Stiftung which has lent no less than 75 works.

Among those who have helped in various ways and to whom we are especially grateful are Frau Luisa Schiefler, widow of the art historian Gustav Schiefler; Professor Dr Kurt Martin and his successor as Director of the Bayerische Staatsgemäldesammlungen, Munich, Dr Halldor Söhner; Herr Erwin Petermann, Director of the Staatsgalerie, Stuttgart; Dr Werner Schmalenbach, Director of the Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Dr Paul Vogt, Director of the Museum Folkwang, Essen. Mr Frank Whitford kindly undertook to write the notes on the pictures at very short notice; he also translated the introduction and biographical material and assisted in other ways on the catalogue. We also wish to thank Miss Brigitte Lauthard for her devoted and efficient labours in the practical arrangements for the exhibition.

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The Trustees of the Tate Gallery and its Director have once again put five of its galleries at our disposal and we are most grateful for their cooperation.

Gabriel White

3 **Heckel** Day of Glass 1913
Oil, 47½ × 37¾. Private Collection, Germany. No. 19

4 **Kirchner** Portrait of a Woman 1908
Oil, 44⅜ × 45. Herr Alfred Otten. No. 57

Introduction
by Will Grohmann

The German contribution to European art of the twentieth century consists of three movements, the Brücke, the Blaue Reiter and the Bauhaus. The Brücke is generally regarded as the most typically German of the three. Certainly it was the most thoroughly national in character, and until at least half way through the century it was of interest only to the Germans themselves. The Blaue Reiter and Bauhaus, on the other hand, were international in their conception and had effect beyond the frontiers of Germany from the start. The spirit of German art is wider in range than that of the Brücke. Klee is perhaps the only artist whose work is sufficiently comprehensive to be identified with the whole of German art.

The Brücke was founded in the summer of 1905 by Ernst Ludwig Kirchner, Fritz Bleyl, Karl Schmidt-Rottluff and Erich Heckel, all of whom belonged to the Architecture Faculty of the Dresden Institute of Technology. Kirchner and Heckel were the only ones who actually took their Diploma examinations, however. With the exception of Bleyl, they became painters without ever having attended an art school, although Kirchner did spend six months during the period 1903-4 at the private Academy run by Obrist and Debschitz in Munich. In 1906 Max Pechstein and Emil Nolde became members, Nolde remaining with the group for fifteen months. The last to join was Otto Mueller, as late as 1910. Of the artists who were at one time or another connected with the group, either as full members or guest exhibitors, only the Swiss Cuno Amiet regularly took part in the Brücke exhibitions. The suggestion that Christian Rohlfs be admitted appears to have been dropped when Nolde objected, and whether Edvard Munch was in fact ever asked to become a member is still uncertain.

The Brücke remained intact as a group for eight years, and broke up on May 27th, 1913, at a point when the individual members had developed so far along their own paths that the unity of the group was no longer discernible. The immediate cause of the break-up was a history of the group, the *Brücke-Chronik* (no. 297), which Kirchner had written and to which the other members objected as misleading. In the end only a few copies were circulated. In addition to its active participants, the group included a number of 'passive' members, who were enrolled from 1906 onwards, and the first membership list, which came out in 1910, names sixty-eight people. Among them were collectors such as Gustav Schiefler and Rosa Schapire of Hamburg, the city which was in the course of time to become the group's second home. From 1906 until 1912, the Brücke published an annual portfolio (see nos. 284-90) for the benefit of these passive members. Each of the seven portfolios included three original prints, and there was an additional design on the wrapper from 1909 onwards. These portfolios were issued in addition to the annual reports and lists of members.

The first two group exhibitions took place in an industrial lighting factory in a Dresden suburb in 1906, but the first exhibition proper was put on at the Galerie Richter in 1907. The most significant of all the shows organised before the group moved to Berlin was in the famous Galerie Arnold in 1910. Kirchner, Heckel and Schmidt-Rottluff went to Berlin during 1911, while Pechstein had established himself there three years earlier and had already become highly successful in the capital. All the painters of the group reached the highest point in their development in 1913, a year of glorious fame in the art of other countries as well. Up to that time the efforts of each member had culminated at different times, and the only common factor was that their development progressed in similar stages. These stages were: first, the years of the so-called 'monumental impressionism', which lasted from 1905 until 1908, second, the breakthrough to what is now known as the Brücke style, and third, the emergence of a mature style during the period 1911 to 1913. Thus a period in which each artist applied his pigment, with passionate intensity, in *touches* of brilliant colour, was followed by one in which there was greater emphasis on broader strokes, freely applied, and flat areas of colour. The years from 1911 onwards were those of the greatest individual achievement, and the paintings of this period have a quality which can only be described as 'heraldic'. Kirchner's claim that the Brücke painters were from the beginning so highly individualistic that the work of each could readily be distinguished is one which he would scarcely have been able to justify.

The essence and spirit of the Brücke and its art are more difficult to define than the spirit of the Fauves, just as the art of the Blaue Reiter is harder to analyse than cubism. The Brücke embodies certain peculiarly Northern characteristics, and in this respect is close to the Gothic and the Romantic. It was Sir Herbert Read who, with reference to the theories of Wilhelm Worringer, showed the connection between the spirit of expressionist art and the environment of the peoples north of the Alps, between their art and their ceaseless quest for redemption. A certain pathos, a tendency towards transcendentalism and an anxiety about the human predicament (*Weltangst*) are inherent in their qualities. What holds good for the visual arts is also valid for poetry and music, for Franz Werfel and Georg Heym, for Frank Wedekind and Bert Brecht, for James Joyce and Ezra Pound, for Schoenberg and Stravinsky.

German art has always laid emphasis on the expression of a philosophy of life, and this was overshadowed only by impressionism. Now it broke through once again with elemental force and was directed towards the universal aspects of existence and the human drama. If, as a result, the purely formal considerations of picture-making were neglected, we must not think less of the Brücke when comparing them with the Fauves, who believed that 'the ideas of a painter should not be considered as distinct from his means of expression'.

The 'expressive' painter does not see natural objects as they are, but rather as they are transformed by his emotions and imaginative faculty. The subjective is dominant and the object becomes merely a symbol for an emotional state. This does not mean that the 'expressive' painter works without reference to nature. Time and time again Kirchner has shown that he studied nature as intensively as Dürer had done and that the higher truth he was seeking could be drawn from nature alone. He sketched ceaselessly, in the open air, in cafés, in cinemas – wherever he

happened to be – and his colleagues did the same. The creative process as they understood it consisted in resolving a state of flux between the individual and the natural world, between perception and imitation.

If in the art of the past, the completed picture was thought of as the sum total of a number of details, the situation was now reversed and the individual detail emerged as the result of a conception of the whole. If we are accustomed to the more traditional rules relating to proportion and perspective, the work of the Brücke may well appear to be distorted, but such distortion is the necessary result of the painters' intuitive method, their impetuous and elliptical style which they believed would help them explain and take possession of nature. Van Gogh said that 'a broad conception and a summary technique can easily be justified' and the Brücke painters could appeal to his example. Kirchner's 'hieroglyph', his inner vision – a compound of form and sensation, can also be traced back to Van Gogh's principles.

The Dresden painters thought of themselves as creative thinkers (*original-genies*), able to renew art and even the world itself. The Germans have always preferred to emphasise the revolutionary elements in their art rather than the more traditional ones. For all that, the Brücke is still a child of its time. Without question its beginnings lie in Jugendstil, the German version of Art Nouveau which was as successful in Dresden as it was in Munich. The periodicals *Jugend* and *Simplizissimus* (founded in 1896) were eagerly read, as was the London magazine, *The Studio*. It is also very likely that *Pan* (founded in 1895) was available at the Galerie Arnold and in the Kupferstichkabinett, and it regularly included work by Toulouse-Lautrec, Valotton, Signac, and Munch. From 1898 *Insel* was available too, numbering among its contributors such artists as Bonnard, Vuillard and Maurice Denis.

Behind the early graphic work of the movement stands Valotton, behind its first paintings neo-impressionism and, at a slightly later date, the work of Van Gogh. The Galerie Arnold put on a show of Van Gogh's paintings in 1904, and from that time on there were frequent opportunities to see his pictures. His art and the story of his life excited the painters as much as did his theory – for example, that colour should be expressive in its own right. It is difficult to reconcile the influence of Van Gogh with that of African sculpture and the art of the Pacific Islands, to which Kirchner introduced the others in 1904 in the Museum of Ethnography. This, moreover, must be equated with the influence that Munch probably exerted on the movement after the Kunstverein of Saxony had put on a show of his paintings and graphic work in 1906. To be sure, Munch's relationship with the Brücke painters was the chief subject for argument between them and their critics for years, and for a long time the Brücke painters refused to admit that they were even acquainted with the master's work. Although we now know that they must have been familiar with his work from the pages of *Pan* and other periodicals before 1906, this does not mean that Munch can be regarded as the father of German expressionism. Munch himself made a great distinction between his own work and that of the Dresden painters. The source from which he drew his subject-matter – the neurotic and hallucinatory – was never the realm of the Brücke. The other influences on them, moreover, were nothing more nor less than those experiences which every active person undergoes in the course of his development. Jugendstil, Africa and the South Seas, Signac, Van Gogh and Munch, were all stimuli which would have failed to operate had not the painters themselves already been conscious of the path they had to follow. All art is the result of a particular situation, but the impetus comes from the centre of the creative personality.

Until 1911 – that is, while the painters were still in Dresden – the group was tightly knit and productive for each of them. But work did not follow along the lines of a definite aesthetic programme as closely as the

Heckel, after Kirchner Seated Nude *c.* 1909/10
Woodcut. No. 308 (part) *See No. 62*

Brücke-Chronik would have us believe. Nor is it true that the painters were always in Dresden, in Kirchner's studio, or at the Moritzburg Lakes sketching and painting the same models. They left the city in the summer: from 1907 until 1910, and again in 1912, Heckel and Schmidt-Rottluff were at Dangast on the North Sea, while Kirchner spent the summer in Fehmarn from 1908 onwards. Pechstein went to Italy during the summer of 1907 and Heckel was also there in 1909. Schmidt-Rottluff spent the summer of 1911 in Norway. But for a few weeks in the summer and for the entire winter, the artists were together in Dresden, working, arguing, organising exhibitions and earning money in other ways. They stayed together in order to continue the fight against the reactionary forces at work within that Baroque city (in whose defence, however, it should be remembered that it was in Dresden that the first performances of three operas by Richard Strauss – *Salome* in 1905, *Elektra* in 1909 and the *Rosenkavalier* in 1911 – were presented during the time that the painters of the Brücke were there). In the visual arts, however, the local worthies were supreme.

By the time their development was complete, Kirchner, Heckel, Schmidt-Rottluff, Pechstein and Otto Mueller emerged as extraordinarily different painters, and yet the similarities between them become plain as soon as they are compared with other expressionists, Oskar Kokoschka, for example. Apart from Kirchner, who was born in Aschaffenburg, and Otto Mueller, who came from Silesia (Nolde was a member for only a short time), all the painters were natives of Saxony, a province which has produced more scientists than artists. Kirchner, Mueller and Pechstein are now dead, but Heckel and Schmidt-Rottluff are still living and at work. While Kirchner, original, inventive and questioning, was the

inspiration and the 'dynamo' of the group, Heckel was lyrical in his love of life, Schmidt-Rottluff withdrawn and austere, Pechstein naive and Otto Mueller one-sided, though in his one-sidedness perfect.

The culminating point in the work of these artists is commonly regarded as the years they spent in the Brücke. Although they continued to evolve, even after the First World War, their early years are the years of their genius. The same can be said of the members of the Blaue Reiter and of the Cubists too, for the break-through at the beginning of the century, common to all the arts as well as to science, saw the flowering of what might be called a period of genius. It was as if forces which had previously been pent up suddenly broke loose after a few precursors, such as Van Gogh, Gauguin, Seurat and Cézanne, had prepared the way. What lay before 1914 is more significant, further from nature, than what came after it; it reaches beyond our experience and knowledge, and out towards the ineffable.

Ernst Ludwig Kirchner was the possessor of great intelligence, an almost limitless imagination and a highly developed sensibility. His work within the first stage of his development culminates in the *Fränzi* (see no. 63) and *Marcella* (see no. 62) paintings of 1909-10, and already they reveal his characteristic tightness of line and strong colour. The 'dance' pictures look forward to the Berlin circus and street scenes (see nos. 75, 79-81 and 86) which reflect more clearly than the work of any of the other members the face of pre-war Germany. What an extraordinary invention is the *Potzdamer Platz* of 1913 (no. 87), with its concise delineation of buildings, streets and people, and in contrast what boldness he shows in the Fehmarn paintings (see nos. 72 and 85) where everything is curved and sinuous – horizon, bay-trees, waves, sand-dunes and bathers!

Set beside Kirchner, Nolde's paintings give the effect of an intentional antithesis: everything is different. In Nolde's hands the paint takes on the appearance of enamel and colour dominates at the expense of line and structure. When Schmidt-Rottluff invited him to join the Brücke in 1906, he spoke of Nolde's 'storms of colour' in the garden pictures (see nos. 133-4). Nolde's fame rests mainly on his religious compositions, which date from 1909, although when he painted *The Last Supper* (no. 137), he had long since left the Brücke. Their paths did not cross again until 1910, when Nolde's famous refusal to exhibit with the Berlin Sezession, brought the younger artists to found the 'New Sezession', which gave them a further opportunity to exhibit together.

Erich Heckel began in a less self-conscious way than the others and reached a high point in his development in 1909 with such pictures as *The Circus* and *Houses near Rome*. But from 1909 onwards he was able consistently to create from the depth of a truly poetic imagination, as, for example, in the *Two Men at a Table* of 1912 (now at Hamburg). In 1913 he painted the *Day of Glass* (no. 19) which is as good as any Kirchner. In this he achieved the purest and most complete expression both of his ideas and of his style, which has something of the spikiness of Gothic structure.

Karl Schmidt-Rottluff stands to Heckel as Nolde stands to Kirchner. Everything about him is strength of will, form and power. Kirchner christened his early period, 'the years of "monumental impressionism"', and from them Schmidt-Rottluff passed on to the broader, more flat manner, of the *Rest in the Studio* of 1910 (no. 251) and the Norwegian landscapes of 1911, which also reveal a greater sensibility in the use of colour. By 1913 with the *Sun in the Pine Forest* (no. 263), his style had reached its 'heraldic' phase.

Beside the other members of the Brücke, Max Pechstein appears like an innocent among sophisticates. Although he trained at the Academy his inherent simplicity and enthusiasm proved stronger than his education. His work is perhaps easier to grasp than that of his colleagues and he enjoyed greater and more immediate success than the others. When he was in East Prussia, at Nidden, in 1909 and 1911 he realised his potential to the full and painted his most convincing pictures.

Otto Mueller stands somewhat apart from the others, a *'Bukoliker'* among townsfolk, who painted his life away depicting girls in forests or at the water's edge, using distemper on rough linen or canvas, pastel tones and light outlines. Basically he can be said to have painted the same picture over and over again, but none was mere repetition; each was a work of real quality.

The graphic work of the Brücke deserves special consideration and is as important as the paintings. Kirchner's graphic work of which there are about 1500 examples, is often thought to be more significant than his production as a painter. There is no doubt that since the time of Dürer Germany had seen no graphic work as original and comprehensive as Kirchner's, and something comparable can also be said of the other members of the Brücke. According to the *Brücke-Chronik* Kirchner revitalised the woodcut, Schmidt-Rottluff the art of lithography and Nolde that of etching. This statement is not comprehensive, but Kirchner was fond of this kind of generalisation. We can be sure that each member stimulated the other in his graphic work and that each was convinced of the great potential of the medium. It would probably be easier to write the history of the Brücke from the standpoint of the graphic work than from the paintings.

The next anniversary of the founding of the Brücke will be its sixtieth and it is still a vital force, even though German art has developed along different lines since its formation, and, generally speaking, Klee is a stronger influence than Kirchner or Nolde. A movement that achieves fulfilment during the period in which it was born does not die but passes straightway into history. What may die, however, is the school that follows the movement. After the First World War, so many painters were influenced by the Brücke that the originals sometimes become dimmed. 'Expressionism' became a slogan, and the Brücke would have nothing to do with it.

Letter heading
Woodcut by E. Heckel 1911/12

Chronology of the Brücke

1902 Ernst Ludwig Kirchner and Fritz Bleyl, who have both been studying architecture at the Dresden Institute of Technology since 1901, become friends. In the same year, the young Erich Heckel and Karl Schmidt get to know one another at the High School at Chemnitz. In 1903 and 1904 Kirchner is in Munich where he studies for a time at the art school of W. Debschitz and H. Obrist.

1904 Erich Heckel comes to Dresden to study architecture at the Institute and gets to know Kirchner and Bleyl.

1905 Karl Schmidt, who now prefers to be known as Karl Schmidt-Rottluff, comes to study architecture in Dresden and is introduced to the others by Heckel.

The four young students found the Brücke group and work together in Kirchner's studio or in that of Heckel, who has rented his in a shop in the Friedrichstadt quarter of Dresden.

Kirchner and Bleyl take their final examinations, and after two years Bleyl leaves the group to begin work as an architect.
After a few more terms Heckel and Schmidt-Rottluff give up their architectural studies.

1906 There is an exhibition of Emil Nolde's work in Dresden, and the young painters, enthusiastic about the pictures, urge him to become a member of the Brücke. Max Pechstein, who is a student at the Academy in Dresden, also becomes a member. The Swiss painter, Curio Amiet, becomes an associate member of the Brücke and so, for a short time, does the Finnish artist, Axel Gallén-Kallela.

The painters formulate the Manifesto of the group, and Kirchner cuts the text in wood.

The circle is extended to include 'passive' members who, for an annual subscription of 12 Marks, receive a portfolio of from three to four original graphic designs.

Schmidt-Rottluff works for three months during the autumn with Nolde on the island of Alsen, where Nolde has rented a tiny fisherman's cottage. A wooden shed on the edge of the sea serves as their studio. Nolde lives there until 1916, spending the winter months in Berlin. Kirchner takes over the studio of Heckel, who has meanwhile moved to a new one in an empty shoe-shop in the vicinity. For a time the group works together in this studio and at the Moritzburg Lakes. Until the middle of 1907 Heckel works in the planning office of the architect, Wilhelm Kreis. In October 1906 the first exhibition of the Brücke (paintings only) is put on in a lamp factory owned by Seifert, who is one of the passive members, in the Löbtau quarter of Dresden. The second exhibition, of graphic work only, is put on there in December 1906.

1907 During the summer months Schmidt-Rottluff and Heckel work together at Dangast (Oldenburg) on the North Sea. Pechstein, who has secured a grant from the Dresden Academy, travels to Italy (Florence, Rome) and from there goes to Paris where he stays until 1908. In December, Nolde leaves the group, but remains friendly with the young painters. A Brücke exhibition in the Galerie Richter, Dresden, is followed by the first travelling exhibition of the group's work which is put on at small galleries and museums in Germany and Switzerland.

1908 Schmidt-Rottluff and Heckel work at Dangast during the summer, while Kirchner is on the island of Fehmarn. After returning from Paris, Pechstein settles in Berlin. A Brücke exhibition in the Galerie Richter, Dresden, and three separate travelling exhibitions of the group's work.

1909 Early in the year, Heckel travels to Italy (Verona, Padua, Venice, Ravenna, Rome) and during the summer works together with Kirchner at the Moritzburg Lakes, near Dresden. In the autumn Heckel travels to Dangast, where Schmidt-Rottluff has been since the beginning of the year. From April to October Pechstein works at Nidden, on the north coast of East Prussia. At Ruttebüll, on the west coast of Schleswig-Holstein, Nolde paints his first religious pictures. A Brücke exhibition at the Galerie Richter, Dresden, and more travelling exhibitions.

1910 Pictures by the Brücke artists rejected by the Berlin Sezession. Pictures by Emil Nolde are also rejected and Nolde causes a public sensation by publicly attacking Max Liebermann, President of the Sezession. The artists whose work is rejected found the New Sezession, and Max Pechstein is made President.
Otto Mueller is made a member of the Brücke.
Schmidt-Rottluff, Heckel and Pechstein paint at Dangast, but later in the year Heckel and Pechstein go to Moritzburg to work there with Kirchner.

A Brücke exhibition in Dresden, at the Galerie Arnold, for which a catalogue containing twenty original woodcuts is published. More travelling exhibitions. Two exhibitions of the New Sezession in the Gallerie Macht, in Berlin. The Brücke painters and Emil Nolde are represented in the exhibition organised by the Association of West German Artists (*Sonderbund westdeutscher Künstler*) in Düsseldorf.

1911 During the summer Schmidt-Rottluff is at Dangast and from there he travels to Norway. Heckel paints at Prerov, on the Baltic, and then with Kirchner at Moritzburg. Pechstein travels to Italy and to Nidden, while Kirchner goes to Bohemia with Otto Mueller, where they get to know Bohumil Kubista, a member of the Prague artists' group, *Manes*. They persuade Kubista to become a member of the Brücke. In October, Kirchner moves to Berlin and, together with Pechstein, opens a painting school, the Müim Institute. Later in the year, Heckel and Schmidt-Rottluff also move to Berlin, where Heckel takes over Otto Mueller's old studio.
Travelling exhibitions.
Third and fourth exhibitions of the New Sezession. The fourth exhibition includes work by guest exhibitors, members of the New Munich Art Group (*Neue Künstlervereinigung, München*) among whom are Kandinsky and Jawlensky.

Kirchner Circus Rider 1912/13
Oil, 47¼ × 39⅜. Herr Roman Norbert Ketterer. No. 75

1912 During the summer, Schmidt-Rottluff paints at Dangast, Heckel on Lake Hidden, on the island of Rügen. Later Heckel visits Kirchner who is spending the summer on the island of Fehmarn. Nolde and the Brücke painters take part in the exhibition of the Sonderbund painters in Cologne, where most of the European *avant-garde* is gathered. The exhibition takes place in a modern chapel, built by the Sonderbund, and Heckel and Kirchner decorate it throughout with murals.
There are Brücke exhibitions in the galleries of F. Gurlitt in Berlin, and Commeter in Hamburg, and accompanying catalogues, with original woodcuts, appear.
Travelling exhibitions in Southern Germany, in Switzerland and in Prague.

The Brücke takes part in the second Blaue Reiter exhibition (graphic work only) in Munich.
The Brücke painters resign from the New Sezession. Pechstein, who exhibits in the summer exhibition of the old Berlin Sezession, leaves the Brücke.

1913 The history of the Brücke (*Chronik der Künstlergemeinschaft Brücke*), written by Kirchner and intended as a gift for the passive members, is not circulated, because the other active members of the group do not agree with his version of the facts. In May the group disbands by mutual consent.
In the summer all the Brücke painters, with the exception of Nolde, exhibit in the old Berlin Sezession. In the autumn they join the newly founded Free Sezession. In the winter of 1913/14, the Fritz Gurlitt Galleries of Berlin give all the previous members of the Brücke a one-man show.

Emil Nolde travels to the South Seas.

Letter heading
Woodcut by E. L. Kirchner 1906/7

left
6 Nolde Slovenes 1911
Oil, 31 × 27½. Nolde-Stiftung, Seebüll. No. 143

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8 **Mueller** Brown Bathers pre-1914
Distemper, 27½ × 33⅜. Private Collection, Stuttgart. No. 114

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7 **Nolde** Candle Dancers 1912
Oil, 39½ × 34. Nolde-Stiftung, Seebüll. No. 147

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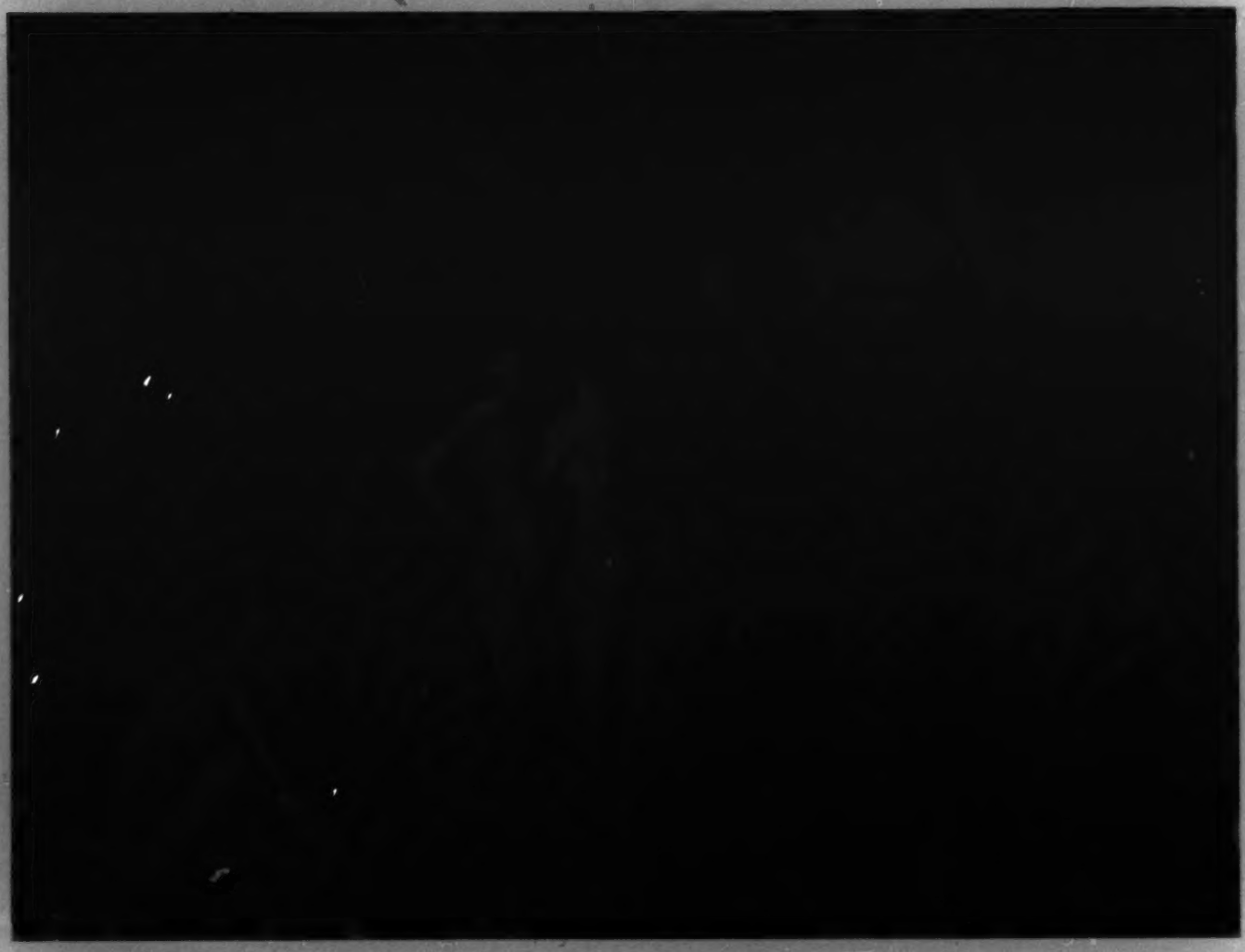
9 **Nolde** The Life of Christ: The Nativity 1912
Oil, 39⅜ × 33⅞. Nolde-Stiftung, Seebüll. No. 145e



10 **Mueller** Three Bathers and red-brown Trees *c.* 1914
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11 **Pechstein** Three Nudes 1911
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12 **Pechstein** Horse Market at Moritzburg 1910
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13 **Schmidt-Rottluff Self-portrait with Monocle 1910**
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14 **Schmidt-Rottluff Dahlias in a Vase 1912**
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Catalogue Note

Each artist's main work is listed in the following order: paintings in oil or distemper; drawings; prints; sculpture. Prints contained in the group's annual portfolios or used for posters, etc., are listed in the section headed 'Brücke Productions'. Jewelry, etc., by Nolde is listed immediately after his sculpture.

All paintings are in oil unless otherwise stated.

Measurements are in inches, followed by centimetres in brackets; the height precedes the width.

Exhibitions are omitted, except those held during the lifetime of the Brücke; references are not exhaustive.

Bibliographical references have been kept to a minimum.

The following abbreviations have been used in this catalogue:

Berlin-Gurlitt	Berlin, Galerie Fritz Gurlitt, *Brücke*, 1912 and 1914
Brücke (travelling)	First Brücke travelling exhibition (Bonn, Göttingen, Königsberg, Hagen, Solothurn, Freiburg i.Br.), 1907
Cologne, *Sonderbund*	Cologne, Sonderbund westdeutscher Künstler, 1912
Dresden-Arnold	Dresden, Galerie Arnold, *Brücke*, 1910
Düsseldorf, *Sonderbund*	Düsseldorf, Sonderbund westdeutscher Künstler, 1910
Fechter	Paul Fechter (ed.). *Max Pechstein. Das graphische Werk*. Berlin 1920
Karsch	Florian Karsch. 'Werkverzeichnis der Graphik Otto Muellers' in Lothar G. Buchheim, *Otto Mueller. Leben und Werk*, Feldafing 1963
Schapire	Rosa Schapire (ed.). *Karl Schmidt-Rottluff. Graphisches Werk bis 1923*. Berlin 1924
Schiefler	Gustav Schiefler (ed.). *Das graphische Werk von E. L. Kirchner*. Vol. I, Berlin 1924; Vol. II, Berlin 1931 Gustav Schiefler (ed.). *Das graphische Werk Emil Noldes*. Vol. I, Berlin 1911; Vol. II, Berlin 1927

Letter heading
Woodcut by E. L. Kirchner *c.* 1910/11

Erich Heckel

Born in 1883 at Döbeln (Saxony). While at High School in Chemnitz he became friendly with Karl Schmidt-Rottluff. From 1904 until 1905 he studied architecture in Dresden. Helped found the Brücke in 1905. Moved to Berlin in 1911. From 1915 until 1918 he was a medical orderly in Belgium. He returned to Berlin in November 1918. In 1937 he was discredited as a 'degenerate artist' by the National Socialists and 729 of his works were confiscated from German museums. After his Berlin studio was destroyed in 1944 he moved to Hemmenhofen, on the Bodensee. From 1949 until 1954 he was Professor at the Academy of Art, Karlsruhe, and he now lives at Hemmenhofen.

Tired 1913
No. 50

1 Sunset 1906
Sonnenuntergang
Oil on cardboard, 19⅝ × 27½ (50 × 70)
Signed and dated, lower right: *E. Heckel 06*

The Artist

2 Ubigau Wharf 1907
Ubigau-Werft
Canvas, 25½ × 27½ (64 × 70)
Signed and dated, lower right: *EH 07;* on the *verso: Erich Heckel 1907;* on the stretcher: *E. Heckel Ubigauwerft 1907*

Herr Roman Norbert Ketterer, Campione d'Italia

3 Flowering Cress 1907
Blühende Kresse
Canvas, 26¾ × 29⅞ (68 × 76)
Signed and dated, lower left: *EH 7;* signed and inscribed on the stretcher: *E. Heckel Blühende Kresse*

Herr Roman Norbert Ketterer, Campione d'Italia

Many claim that it was Heckel who first had the idea of forming a group of painters who would work and live together, an idea akin to that of Van Gogh, who had hoped that Gauguin would join him in forming 'the studio of the south'. Van Gogh influenced Heckel considerably during his early period and Pechstein records (in a letter to Professor Beirmann, 1919) his own and Heckel's 'enthusiasm for the visions of Van Gogh and Munch'. Here, Van Gogh's influence is at its height and *Flowering Cress* immediately brings to mind Vincent's 'close-up' studies of grassy fields, one of which is in the Tate Gallery (no. 4169).

4 Bathers in a Stream 1908
Badende im Teich
Canvas, 29½ × 37⅜ (75 × 95)
Signed and dated, lower right: *EH 08*

The Artist

5 White House, Dangast 1908
Haus in Dangast (Weisses Haus)
Canvas, 28½ × 32½ (72 × 82)
Signed and dated, lower right: *Heckel 08;* on the stretcher: *Heckel 1908 Haus in Dangast*

Exhib: Berlin-Gurlitt, 1914 (14)

Thyssen-Bornemisza Collection, Lugano

6 Landscape at Dangast 1908
Dangaster Landschaft
Canvas, 24⅞ × 27⅞ (63 × 71)
Signed and dated, lower right: *EH 08*

The Artist

7 Sleeping Woman 1909
Schlafende (Liegende)
Canvas, 31½ × 37⅜ (80 × 95)
Signed and dated, lower right : *EH 09*

The Artist
Plate 15

8 Landscape near Rome 1909
Landschaft bei Rom
Canvas, 27½ × 31½ (70 × 80)
Signed and dated, lower left : *EH 09*

Exhib : Dresden-Arnold, *Brücke*, 1910

Herr Bertold von Bohlen u. Halbach, Essen

Heckel travelled to Italy during 1909 and the formal strength of his later pictures is a direct result of the journey. In Italy he was particularly impressed by trecento painting and by Etruscan sculpture, an interesting parallel to the discovery of primitive art which the other members of the group were making or had already made.

9 Suburb 1910
Vorstadt
Canvas, 19⅛ × 26¾ (48·5 × 68·5)
Signed and dated, lower right : *E Heckel 10*

Galerie Wilhelm Grosshennig, Düsseldorf
Plate 16

10 Walkers by the Grunewaldsee 1911
Spaziergänger am Grunewaldsee
Canvas, 27½ × 31⅛ (71 × 80·5)
Signed and dated, lower left : *EH 11*

Museum Folkwang, Essen
Plate 17

11 People playing Ball 1911
Ballspielende
Canvas, 37⅞ × 47½ (96 × 120)
Signed and dated, lower right : *EH 11*

Staatliche Kunsthalle, Karlsruhe

12 Man in Brown (Self-portrait) 1912
Mann in Braun (Selbstbild)
Canvas, 31½ × 27½ (80 × 70)
Signed and dated : *Erich Heckel 1912*. Inscribed with title on the stretcher

Herr Roman Norbert Ketterer, Campione d'Italia
Plate 2

13 Woman and Girl 1912
Frau und Mädchen
Canvas, 32⅞ × 38⅛ (83·5 × 97)
Not signed

Von der Heydt-Museum, Wuppertal
Plate 18

14 Ships on the Canal 1912
Schiffe im Kanal
Canvas, 27½ × 31½ (70 × 80)
Signed and dated, lower right : *E. Heckel 12*

Galerie Wolfgang Ketterer, Stuttgart

15 Harbour at Stralsund 1912
Hafen in Stralsund
Canvas, 26¾ × 31½ (68 × 80)
Signed and dated, lower right : *EH 12*

Private Collection, Germany

Heckel had become increasingly interested in rigorously formal and architectonic methods of picture composition and began, around 1912, to concentrate more and more on the vertical aspects of his subject. Here, four accentuated verticals help to pull the composition towards the picture-plane, as do the three areas of dark blue. The apparently hasty way in which the picture has been painted perhaps obscures the many subtleties of what is, without doubt, one of Heckel's most brilliantly composed canvases.

16 Mill near Raureif (Caputh) 1912/13
Mühle bei Raureif (Caputh)
Canvas, 27½ × 31½ (70 × 80)
Signed on the *verso: E. Heckel*

The Artist

17 Woodland Pool 1912/13
Waldteich
Canvas, 24⅜ × 32⅝ (62 × 83·5)
Signed and dated, lower left : *E. Heckel 12/13*; signed, dated and inscribed with title on the stretcher

Herr Roman Norbert Ketterer, Campione d'Italia

18 Lute Player 1913
Lautenspielerin
Canvas, 28⅜ × 31⅛ (72 × 79)
Signed and dated, lower left : *EH 13*

Professor Karl Schmidt-Rottluff, Berlin

After 1910, Heckel's paintings reveal an increasing interest in primitive sculpture and many of them are not only stylistically related to native carving but include pieces of primitive sculpture as part of their subject-matter. Here it is as if Heckel had attempted to reproduce the look of such carvings in paint, concentrating on the angular and the linear and harshly stylising his subject. Heckel is known to have expressed a wish to travel to Africa where he hoped to find a 'natural' life and men in their truly natural surroundings.

19 Day of Glass 1913
Gläserner Tag
Canvas, 47½ × 37¾ (120 × 96)
Signed on the *verso: Erich Heckel*

Private Collection, Germany
Plate 3

One of Heckel's best known paintings, the *Day of Glass* is one of his most interesting stylistically. His concern with light, and the use of directional lines to represent it, may indicate the influence of the Futurists, who had their first exhibition in Berlin in 1912. In that year, Heckel also made friends with Feininger, Macke and Marc, who were already evolving their own versions of dynamic futurism, tempered by an acquaintance with the work of the French painter Robert Delaunay, and it is obviously no accident that the *Day of Glass* brings the work of such painters to mind. Interesting, too, is the single figure which has been conceived almost in terms of a piece of African carving with its large, highly stylised breasts and belly.

20 The Lunatic 1914
Der Irre
Canvas, 27¾ × 31¾ (70·5 × 80·5)
Signed on the *verso: Heckel 1914*

Städtische Kunstsammlung, Gelsenkirchen
Plate 19

All drawings and prints by Heckel are lent by the artist unless otherwise stated

21 Village Street 1907
Dorfstrasse
Crayons, 14 7/16 × 18½ (36·6 × 46·1)
Signed and dated, lower right : *Heckel 07*

22 Brickyard 1908
Ziegelei
Water-colour, 14 × 17¾ (35·6 × 45·2)
Signed and dated, lower left : *Erich Heckel 08*

23 Rome (on the Pincio) 1909
Rom (am Pincio)
Pastel, 13¾ × 17 15/16/19 (34·1 × 45·5/48·3)
Signed and dated, lower right : *E Heckel 09*

24 In the Corso 1909
Am Corso
Pastel, 11 × 14½/¼ (28 × 35·9/36·2)
Signed and dated, lower right : *Heckel 09*

25 Italian Woman 1909
Italienerin
Water-colour, 16¾ × 12⅜ (42·8 × 32·3)
Signed and dated, lower right : *E Heckel 09*

26 Fränzi with Cap 1910
Fränzi mit Mütze
Charcoal, 17 3/16 × 13 15/16 (43·7 × 35·6)
Signed and dated, lower right : *E. Heckel 10*

27 Girl 1912
Mädchen
Water-colour, 13⅞ × 10 11/16 (35·3 × 27·2)
Signed and dated, lower left : *E. Heckel 12*

28 Hut on the Beach 1912
Hütte am Strand
Water-colour, 14⅝ × 18 3/16 (37·1 × 46·5)
Signed and dated, lower right : *E Heckel 12*

29 Woman on the Shore 1913
Frau am Ufer
Black-lead, 20⅞ × 12 15/16 (53·1 × 32·9)
Signed and dated, lower right : *Heckel 13*

30 Trees 1913
Bäume
Pen and ink, 15½ × 20½ (39·6 × 52·4)
Signed and dated, lower left : *E. Heckel 13*

31 Nudes on the Beach 1914
Akte am Strand
Black chalk and gouache, 14⅞ × 20 (38 × 51)
Signed and dated, lower right : *Erich Heckel 14*

Marlborough Fine Art, London
Plate 20

32 Banks of the Creek 1914
Fördestrand
Water-colour, 15 3/16 × 20 1/16 (39·6 × 51)

33 Woman with crossed Legs 1907
Frau mit gekreutzen Beinen
Lithograph, 12⅜/11/16 × 10 11/16 (32·6/9 × 27·2)
Signed and dated, lower right : *Erich Heckel 07*

34 At the Mirror 1907
Am Spiegel
Lithograph, 12 11/16 × 10⅝ (32·8 × 27)
Signed and dated, lower right : *Heckel 07*

35 'The Ballad of Reading Gaol' by Oscar Wilde 1907
'Die Ballade vom Zuchthaus zu Reading' von Oskar Wilde
Cover design, woodcut, 5 3/16 × 3 7/16 (14·8 × 8·7) and 11 woodcut illustrations, 6⅜/8⅛ × 5 7/16/6 7/16 (16·2/22 × 13·2/16·1)
Each woodcut signed on the block

Private Collection

36 Woman with black Hair 1908
Frau mit schwarzem Haar
Lithograph, 14 13/16 × 21¼ (37·7 × 54)
Signed and dated, lower right : *E. Heckel 08*

Museum Folkwang, Essen

37 Railings by the Path 1908
Gatter am Weg
Lithograph, 11 × 11¼ (28 × 28·7)
Signed and dated, lower right : *Erich Heckel 08*

Museum Folkwang, Essen

38 Girl with Flowers in her Hair 1909
Mädchen mit Blumen im Haar
Lithograph, 13 × 10½ (33 × 27·8)
Signed and dated, lower right: *Heckel 09*

Museum Folkwang, Essen

39 Sleeping Woman 1910
Schlafende
Woodcut, 10 7/16 × 14⅜ (26·5 × 36·6)
Signed and dated, lower right: *Erich Heckel 10*
Museum Folkwang, Essen

40 Fränzi reclining 1910
Fränzi liegend
Colour woodcut, 8½/7⅞ × 15¾/16⅜ (22·8/20·1 × 40·4/41·6)
Signed and dated, lower right: *Heckel 1910*

41 Forest scene 1910
Szene im Wald
Lithograph, 10½ × 13 5/16 (27·4 × 33·8)

42 Tight-rope Dancer 1910
Seiltänzer
Etching, 7¾ × 9⅝ (19·8 × 24·5)
Signed and dated, lower right: *Erich Heckel 10*

43 Girl with Turban 1911
Mädchen mit Turban
Woodcut, 11½ × 8 (31·2 × 20·4)
Signed and dated, lower right: *Erich Heckel 11*

Museum Folkwang, Essen

44 Pierrot 1912
Woodcut, 10¾/11½ × 10⅜/9½ (27·3/30 × 27/25·3)
Signed and dated, lower right: *Erich Heckel 12*

45 Standing Woman 1912
Stehende
Woodcut, 21 7/16/20 × 5½/7 7/16 (53·5/50·9 × 13·3/18·7)
Signed and dated, lower right: *Erich Heckel 12*

46 White Mare 1912
Weisse Pferde
Woodcut, 12 7/16 × 12⅛ (31 × 30·9)
Signed and dated, lower right: *Erich Heckel 12*

Museum Folkwang, Essen

47 The blue Dress 1912
Blaues Kleid
Lithograph, 13 × 17 7/16 (33 × 43·4)
Signed and dated, lower right: *E. Heckel 08*

Museum Folkwang, Essen

48 Girl with high Hat 1912
Mädchen mit hohem Hut
Etching, 9½ × 7⅞ (25 × 20)
Signed and dated, lower right: *Erich Heckel 12*

49 Pierrot dying 1912
Sterbender Pierrot
Etching, 6 7/16 × 4½ (15·4 × 11·4)
Signed and dated, lower right: *Erich Heckel 12*

Museum Folkwang, Essen

50 Tired 1913
Müde
Woodcut, 18 7/16/½ × 13 5/16/½ (46/7 × 33·9/4)
Signed and dated, lower right: *Erich Heckel 13*

51 Sleeping Woman 1913
Schlafende
Lithograph, 18 11/16 × 13¾ (47·4 × 35)
Signed and dated, lower right: *Erich Heckel 13*

Museum Folkwang, Essen

52 Sunrise 1914
Sonnenaufgang
Woodcut, 9⅞/7 7/16 × 12¾/11 13/16 (25·2/23·9 × 32·4/30·4)
Signed and dated: *Erich Heckel 14*

53 Crouching Girl 1912
Hockende
Lime-wood, painted black, h. 11 13/16 (30)
Carved from a telegraph pole

The Artist
Plate 21

54 Draped figure: Woman with a Shawl 1912
Frau mit Tuch, Gewandfigur
Acacia-wood, partly painted black, h. 40½ (103)
Signed and dated on the base: *E.H. 12*

The Artist

Sunrise 1914
No. 52

15 **Heckel** Sleeping Woman 1909
Oil, 31½ × 37⅞. The Artist. No. 7

16 **Heckel** Suburb 1910
Oil, 19½ × 26⅞. Galerie Wilhelm Grosshennig, Düsseldorf. No. 9

17 **Heckel Walkers by the Grunewaldsee 1911**
Oil. 27⅞ × 31⅛. Museum Folkwang, Essen. No. 10

18 **Heckel Woman and Girl 1912**
Oil. 32⅞ × 38½. Von der Heydt-Museum, Wuppertal. No. 13

19 **Heckel** The Lunatic 1914
Oil, 27⅜ × 31½. Stadtische Kunstsammlueg, Gelsenkirchen. No. 20

20 **Heckel** Nudes on the Beach 1914
Black chalk and gouache, 14⅞ × 20. Marlborough Fine Art, London
No. 31

21 **Heckel** Crouching Girl 1912
Lime-wood, painted black, h. 11⅛. The Artist. No. 53

Ernst Ludwig Kirchner

Born at Aschaffenburg in 1880. Went to school at Chemnitz. Studied architecture in Dresden from 1901 to 1905. A founder member of the Brücke in 1905. Moved to Berlin in 1911. From 1915 to 1916, he underwent military training at Halle, had a complete mental and physical breakdown and entered a sanatorium at Königstein, in the Taunus. In 1917 he was at Davos and Kreuzlingen. In 1918 he settled at Längmatt, near Frauenkirch. In 1923 he moved to the 'Wildboden' in the vicinity of Frauenkirch. In 1931 he became a member of the Academy of Arts, Berlin, from which he was expelled two years later by the National Socialists. In 1937, 639 of his works were confiscated from German museums on the ground that they were 'degenerate'. In 1938, he suffered a serious illness, followed by depression, and committed suicide in that year.

55 Parksee, Dresden (Morning at the Pool) 1906
Parksee in Dresden (Morgen am Teich)
Oil on board, $20\frac{3}{4} \times 27\frac{1}{2}$ (52 × 70)
Signed and dated, lower left: *E. L. Kirchner 06*

Private Collection, London

In 1904 Kirchner saw an exhibition of Neo-impressionist painting organised by the Phalanx group, headed by Kandinsky, in Munich, and from then on began to make experiments in pointillist painting, even reading Newton, Helmholtz and Rood. But he also read Goethe's *Farbenlehre*, which contradicts the scientific method of neo-impressionism, and began to use his colour for its emotional significance rather than in the service of scientific accuracy. Consequently Kirchner's paintings from this period have a certain superficial resemblance to true neo-impressionist work, but he does not apply the system rigorously. This picture, for example, is probably closer to the work Kandinsky was producing at the time.
Lake in Dresden Park was probably painted earlier than it is dated. Dating Kirchner is always a problem, for in many cases both signatures and dates have been added later, and not always by the artist himself.

56 Portrait of the Painter Erich Heckel 1906/7
Porträt des Malers Erich Heckel
Oil on cardboard, $27\frac{1}{2} \times 19\frac{7}{8}$ (70 × 50·5)
Labelled on the *verso: Nachlass E. L. Kirchner* (Kirchner Estate)

Private Collection, Germany
Plate 22

The artists of the Brücke, attempting to set up a workshop along the lines of the medieval guilds, set great store by painting each other's portraits. Heckel and Kirchner were particularly close friends and worked together in Kirchner's studio for a time in the early years.

57 Portrait of a Woman 1908
Porträt einer Frau
On the *verso:* Male and female nude (*Männlicher und Weiblicher Akt*)
Canvas, $44\frac{3}{8} \times 45$ (113·5 × 114·5)
Not signed

Herr Alfred Otten, Münchengladbach
Plate 4

58 Girl under a Japanese Umbrella *c.* **1908**
Mädchen unterm Japanschirm
Canvas, 36⅛ × 31½ (92 × 80)
Signed and dated (later), lower right: *E. L. Kirchner 06;* signed, dated and inscribed with title on the *verso*

Kunstsammlung Nordrhein-Westfalen, Düsseldorf

The cult of Japan was as popular in Germany at the turn of the century as it earlier was in France and is evident in many of Kirchner's earliest woodcuts. Here there is a similarity with the work of Matisse, who was represented in an exhibition in Berlin in 1907, but it is generally admitted that Kirchner could not have seen it. Fauvism and the painting of the Brücke, at least in its early stages, were two distinct and self-sufficient phenomena, but the similarity between them at this time is nothing short of astonishing.

59 Reclining Nude 1909
Liegender Akt
Canvas, 29½ × 59½ (74·5 × 50·5)
Signed and dated, lower left: *E. L. Kirchner 09*

Museum of Fine Arts, Boston, Mass.

60 Artiste 1909
Artistin
Canvas, 39⅜ × 29⅞ (100 × 76)
Signed, upper right: *E. L. Kirchner*

Exhib: Dresden-Arnold, *Brücke*, 1910

Frau Angelika Fessler, Cologne
Plate 26

61 Théâtre Japonais *c.* **1909**
On the *verso:* Interior with two Figures
Canvas, 45⅛ × 45 (114·5 × 114·2)
Stamped on the *verso: Nachlass E. Kirchner Da/Bg11* (Kirchner Estate)

Private Collection, France

62 Marcella 1909/10
Canvas, 28½ × 24 (71·5 × 61)
Signed, upper right: *E. L. Kirchner*

Exhib: Dresden-Arnold, *Brücke*, 1910

Graf von der Goltz, Düsseldorf
Plate 25

63 Fränzi in front of a carved Bench 1910
Fränzi vor geschnitzter Bank
Canvas, 27½ × 19⅝ (70·5 × 50)
Signed, lower right: *E. L. Kirchner*

Thyssen-Bornemisza Collection, Lugano
Plate 23

The model was a child whom Kirchner painted frequently at this time. The bench was carved by Kirchner himself, who was fond of including pieces of woodcarving, both his own and true primitive work, in his figure studies. The artist first discovered primitive woodcarving in Dresden in 1904 and introduced the other members of the Brücke to it.

64 Reclining Woman: Conversation *c.* **1910**
Liegende (Unterhaltung)
Canvas, 37⅜ × 66⅞ (95 × 170)
Signed and dated (later), upper left: *E L Kirchner 08*

Kunstmuseum, Düsseldorf
Plate 24

65 Landscape near Dresden *c.* **1910**
Landschaft bei Dresden
Canvas, 19¼ × 29¼ (49 × 74)
Signed, lower right: *E. L. Kirchner*

Private Collection

66 Portrait of Erich Heckel *c.* **1911**
Bildnis Erich Heckel
Canvas, 76¾ × 25½ (195 × 65)
Signed and dated (later), lower right: *E. L. Kirchner 08*

Städtisches Karl-Ernst-Osthaus-Museum, Hagen
Plate 27

67 Dresden-Löbtau Station *c.* **1911**
Bahnhof Dresden-Löbtau
Canvas, 35⅜ × 49⅛ (90 × 125)
Signed on the *verso: E. L. Kirchner*

Graf von der Goltz, Düsseldorf
Plate 28

68 Lazy Girls 1911/12
Lungernde Mädchen
Canvas, 35 × 46¾ (89 × 119)
Signed, upper right: *K*

Graf von der Goltz, Düsseldorf

69 Beer-garden, Steglitz 1911/12
Wirtsgarten in Steglitz
Canvas, 41¾ × 38½ (106 × 98)
Not signed

Herr Roman Norbert Ketterer, Campione d'Italia

70 Green Lady in a garden Café (Erna) 1912
Grüne Dame im Gartencafé (Erna)
Canvas, 35½ × 26½ (89·5 × 66·5)
Signed and dated, lower right: *E L Kirchner 12*

Herr Roman Norbert Ketterer, Campione d'Italia

71 Brown Nude at a Window 1912
Brauner Akt am Fenster
Canvas, 49½ × 35⅜ (125 × 90)
Signed, lower right: *E L Kirchner*

Private Collection, Switzerland

72 Castle on the Fehmarn 1912
Burg auf Fehmarn
Canvas, 48 × 35¾ (122 × 91)
Signed, lower right: *E. L. Kirchner*

Landesmuseum für Kunst und Kulturgesichte, Münster-Westfalen

The move from the city to the country during the summer was one of the most important aspects of the group's painting activities. In 1912 Kirchner and Heckel went to the island of Fehmarn, in the Baltic off the Kiel-Lübeck peninsula, to paint in unspoiled surroundings. Kirchner returned there alone in 1913 and 1914. It is interesting to notice a certain similarity between this picture and some of the proto-cubist landscapes Braque was painting in 1907 and 1908.

73 Striding into the Sea 1912
Ins Meer Schreitende
Canvas, 57½ × 78¾ (146 × 200)
Signed, lower right: *E. L. Kirchner*

Marlborough Fine Art, London

74 Woman in front of a Mirror (The Toilet) 1912
Frau vor dem Spiegel (Toilette)
Canvas, 39⅜ × 29½ (100 × 76)
Signed and dated, lower right: *E. L. Kirchner 12*; signed and dated on the *verso*

Graf von der Goltz, Düsseldorf
Plate 1

75 Circus Rider 1912/13
Zirkusreiterin
Canvas, 47½ × 39⅜ (120 × 100)
Signed, upper left: *E. L. Kirchner*

Herr Roman Norbert Ketterer, Campione d'Italia
Plate 5

Kirchner was always fascinated by the life of the city, and his paintings of circuses help to expand the picture of Berlin given by his paintings of street scenes. Kirchner must have known Seurat's *Cirque* and *Chahut*, with which the composition of the *Circus Rider* has much in common.

76 Gelbes Engelufer 1912/13
Canvas, 28½ × 34 (71·5 × 86·5)
Not signed

Städtische Kunsthalle, Mannheim

The title of the picture (*Yellow Angel Banks*) is the local name for a part of Berlin on the Spree. Before Kirchner painted the city pictures which were so decisive for the development of his style, he prepared himself, as it were, by working on motifs drawn from the suburbs of Berlin and its trams and railways.

77 Sick Woman 1913
Kranke Frau
Canvas, 27⅞ × 23⅜ (71 × 59·5)
Signed, upper left: *E L Kirchner*

Herr Karlheinz Gabler, Frankfurt-am-Main

78 Sailing Boats at Grunau c. 1913
Segelboote bei Grunau
Canvas, 35⅜ × 31½ (90·5 × 80·5)
Signed on the *verso*: *E. L. Kirchner*

Staatsgalerie, Stuttgart
Plate 29

79 Street Scene, Berlin 1913
Strassenszene (Berlin)
Canvas, 47⅝ × 37⅜ (121 × 95)
Signed, lower right: *E. L. Kirchner*

Private Collection (on loan to the Städelsches Kunstinstitut, Frankfurt-am-Main)

This is one of a number of Berlin street scenes which Kirchner painted between 1913 and 1914, pictures which are generally regarded as the culminating point of Kirchner's mature period. In Dresden, and later in Berlin, the painter became enthusiastic about city life. The city, of course, was one of the principal impressionist subjects, but for the impressionists it simply provided a gay panorama to delight the eye. Kirchner's view of the city is rather different: for him it implies mechanisation, speed and rhythm and it also threatens and depraves. *Street Scene* is an excellent example of the style at which Kirchner was now aiming. As he himself wrote, he 'grew to recognise that a new form, created from an intensive study of nature with the aid of the imagination had a much stronger effect than naturalistic representation'. He 'developed the hieroglyph and thereby enriched modern art with an important means of expression'. Here, the strong colour and draughtsmanship hold the picture together in what Kirchner calls a 'closed composition'.

80 Tram and Railway 1913
Strassenbahn und Eisenbahn
Canvas, 27⅞ × 31⅞ (71 × 81)
Signed, upper left: *E. L. Kirchner 13*; signed, dated and inscribed with title on the *verso*

Herr Roman Norbert Ketterer, Campione d'Italia

81 Belle-Alliance-Platz, Berlin 1913
Canvas, 37⅞ × 33⅞ (96 × 85)
Signed on the *verso: E. L. Kirchner*

Galerie des 20. Jahrhunderts, Berlin

Like Kirchner's other paintings of Berlin, this picture is not an exact rendering of the subject. His personal reaction and purely pictorial values are his primary concerns in this work. He wrote: 'It is not correct to judge my pictures according to the rules of realistic representation, for they are not reproductions of definite objects but self-sufficient organisms made up of lines, planes and colours, the natural form only being retained when it is necessary as a key to understanding.' This statement brings to mind Maurice Denis's dictum on the importance of flat planes of colour in painting, made in 1890.

82 Road through a Wood 1913
Waldstrasse
Canvas, 31½ × 27½ (80 × 70)
Signed, lower right: *E. L. Kirchner*. Inscribed on *verso: Waldstrasse E L Kirchner*

Dr Arthur Weisz, New York

83 Two Nudes in a Room 1914
Zwei Akte im Raum
On the *verso:* Still life: Sunflowers and carved figure (*Stilleben: Sonnenblume und Holzfiguren*) (*c.* 1913)
Canvas, 40⅞ × 29⅞ (104 × 76)

Graf von der Goltz, Düsseldorf

84 Couple under the Japanese Umbrella 1914
Paar unterm Japanschirm
Canvas, 39⅜ × 29½ (100 × 74)
Signed, lower right: *E. L. Kirchner*

Marlborough Fine Art, London

85 Moonrise on the Fehmarn 1914
Mondaufgang auf Fehmarn
Canvas, 59 × 47½ (150 × 120)
Signed, lower right: *E. L. Kirchner*

Kunstmuseum, Düsseldorf
Plate 32

86 Black Circus Rider 1914
Schwarzer Zirkusreiter
Canvas, 80 × 59 (200 × 150)
Not signed

Collection of Mr. and Mrs. Morton D. May, St. Louis, Missouri
Plate 31

87 Potsdamer Platz *c.* 1914
Canvas, 79 × 59 (200 × 150)
Not signed

Private Collection
Plate 30

88 Rhine Bridge, Cologne 1914
Rheinbrücke bei Köln
Canvas, 46⅞ × 35⅜ (119 × 90)
Signed, lower right: *E. L. Kirchner*

Staatliche Museen zu Berlin, National-Galerie, Berlin (East)

89 The Drinker (Self-portrait) 1914
Der Trinker (Selbstbildens)
Canvas, 46⅝ × 34⅞ (118·5 × 88·5)
Signed and inscribed with title on the *verso*

Herr Roman Norbert Ketterer, Campione d'Italia

Of this disturbing painting Kirchner wrote, in a letter to Hannes Meyer: 'The picture was painted in 1914 in Berlin, as, day and night, the screeching military trains sped past beneath my window.'

Drawings and prints by Kirchner are lent by the Kunsthalle, Hamburg, unless otherwise stated.

90 Reclining Nude on a Sofa *c.* 1908/9
Auf einem Sofa liegender Akt
Coloured chalks, 13⅜ × 16⅛ (35 × 43)
Not signed

91 Young Woman with a Cigarette *c.* 1909
Junge Frau mit Zigarette
Signed and dated (later), centre right. *E. L. Kirchner 04*
Coloured chalks and indian ink, 35 7/16 × 27½ (90 × 69)

Dr Bernhard Sprengel, Hanover
Plate 33

92 On the Fehmarn Coast 1912/13
An der Fehmarnküste
Pencil, 13½ × 10⅝ (34·4 × 27)
Signed (monogram), lower right: *E L K*

93 Before Man *c.* 1905
Vor den Menschen
Woodcut, 7⅞ × 7⅞ (20 × 20). In the series *Man and Wife* (*Mann und Weib*)
Signed

Schiefler 65

94 Conversation between three Women 1906
Unterhaltung von drei Frauen
Colour woodcut in blue, red, yellow and green, partly superimposed, 15⅛/⅜ × 13 7/16 (39 × 34·5)
Signed and dated

Schiefler 71

95 Girl leaning over a Table *c.* 1906/7
Mädchen sich über einem Tisch beugend
Lithograph, 13/13⅜ × 15⅜/15⅝ (33/35 × 39/40)
Signed

Schiefler 23

96 **Head of Doris** *c.* 1907
Kopf Doris
Colour lithograph in red and green, 10¼ × 8¼ (26 × 21)
Signed

Schiefler 1

97 **Still-life** *c.* 1907
Stilleben
Colour lithograph in yellow, green, blue and red, 14½ × 13 (36 × 33)
Signed

Schiefler 49

98 **Old Factory** 1907
Alte Fabrik
Lithograph, 15¾ × 13 (40 × 33)
Signed and dated

Schiefler 6

99 **Harbour Scene** 1908
Hafenbild
Woodcut, 19¼ × 15¾ (49 × 40)

Schiefler 137
Probably made during Kirchner's first stay at Fehmarn in 1908.

100 **Mulatto: Schumann's Circus** *c.* 1908/10
Mulatte (Zircus Schumann)
Lithograph, 17¼ × 17⅜ (43·5 × 44·4)
Signed

Schiefler 87/I
Galerie Nierendorf, Berlin

101 **Fränzi with long Hair** 1910
Fränzi mit langem Haar
Lithograph, 23¾ × 19¾ (59·5 × 50·5)
Signed

Schiefler 144
Galerie Nierendorf, Berlin

102 **Women bathing among white Stones** *c.* 1910
Badende Frauen Zwischen weissen Steinen
Colour woodcut in black, pink and green, 11/11¼ × 11¾ (28·0/28·5 × 29)

Schiefler 148

103 **Städtischer Platz, Dresden-North** *c.* 1911/12
Städtischer Platz in Dresden-N
Lithograph, 13 × 14½ (33 × 36)
Signed

Schiefler 170

104 **The Dänischer Hof with the Herrenhaus** 1912
Dänischer Hof mit Herrenhaus
Lithograph, 12½ × 16⅞/16⅝ (31·7 × 41·7/42·2)
Signed and dated

Schiefler 209

105 **In the Café** 1912/13
Menschen im Café
Lithograph, with water-colour, 20⅛ × 23⅞ (51 × 60)

Schiefler 266/I
Galerie Nierendorf, Berlin

106 **Five Tarts** 1913
Fünf Kokotten
Woodcut, 19½/19¾ × 14¾/15½ (49·5/50·5 × 37·5/38·5)
Signed

Schiefler 222

107 **Tart in the Street** 1915
Kokotte auf der Strasse
Colour woodcut, 13⅝ × 9¾ (34·5 × 24·5)

Schiefler 237
Galerie Nierendorf, Berlin

108 **Standing Girl** 1910
Stehendes Mädchen
Wood, h. 17 (43·3)
Signed on the base: *ELK*

Private Collection

109 **Dancer**
Tänzerin
Bog oak, 26 × 5¾ × 8¼ (66 × 15 × 21)
Kirchner Estate stamp on the back

Private Collection

22 **Kirchner** Portrait of Erich Heckel 1906/7
Oil, 27⅞ × 19⅝. Private Collection, Germany. No. 56

23 **Kirchner** Franzi in front of a carved Bench 1910
Oil, 27⅞ × 19⅝. Thyssen-Bornemisza Collection. No. 63

24 **Kirchner** Reclining Woman : Conversation *c.* 1910
Oil, 37⅞ × 66⅞. Kunstmuseum, Düsseldorf. No. 64

25 **Kirchner** Marcella 1909/10
Oil, 28¼ × 24. Graf von der Goltz. No. 62

26 **Kirchner** Artiste 1909
Oil, 39⅜ × 29½. Frau Angelika Fessler. No. 60

27 **Kirchner** Portrait of Erich Heckel *c.* 1911
Oil, 76⅜ × 25½. Städtisches Karl-Ernst-Osthaus-Museum, Hagen. No. 66

28 **Kirchner** Dresden-Löbtau Station *c.* 1911
Oil, 35⅞ × 49⅛. Graf von der Goltz. No. 67

29 **Kirchner** Sailing Boats at Grünau *c.* 1913
Oil, 35⅞ × 31⅞. Staatsgalerie, Stuttgart. No. 78

30 **Kirchner Potsdamer Platz 1914**
Oil, 70 × 59. Private Collection. No. 87

31 **Kirchner Black Circus Rider 1914**
Oil, 80 × 59. Mr and Mrs Morton D. May. No. 86

32 **Kirchner Moonrise on the Fehmarn 1914**
Oil, 59 × 47¼. Kunstmuseum, Düsseldorf. No. 85

33 **Kirchner Young Woman with a Cigarette c. 1909**
Coloured chalks and indian ink, 35 7/16 × 27½. Dr Bernhard Sprengel. No. 91

Otto Mueller

Born in 1874 at Liebau (Silesia). From 1890 until 1894 he studied lithography in Görlitz. Studied at the Dresden Academy from 1896 until 1898. He stayed in the Riesengebirge with Gerhart Hauptmann's family until 1908 and then went to Berlin. He joined the Brücke in 1910 and was in the army from 1915 until 1918. From 1919 he was Professor at the Breslau Academy. In 1937, 357 of his works were confiscated from the German museums as 'degenerate'. He died in Breslau in 1930

110 The Judgment of Paris c. 1910/11
Das Urteil des Paris
Distemper on coarse canvas, 70½ × 49 (179 × 124·5)
Signed, lower right: *OM*

Galerie des 20. Jahrhunderts, Berlin
Plate 34

Mueller's beginnings, like those of almost all the other members of the group, have a great deal in common with Jugendstil, the German version of Art Nouveau, and the most characteristic mark of Jugendstil – a linear emphasis and a flowing organisation of the picture surface – remains for a long time in Mueller's work and can be seen here. The Arcadian, mythological elements in Mueller, which also remain in one form or another, are partly the result of a specific influence from the Jugendstil painter Ludwig von Hoffmann, and also derive from Arnold Böcklin, the Swiss-German Romantic painter whose influence was prevalent at the turn of the century. Already both these influences have been absorbed into Mueller's own style, which changes very little over the years

111 Woman in a Boat c. 1911
Frau im Boot
Distemper on canvas, 37¾ × 27½ (96 × 70)
Not signed

Professor Erich Heckel, Hemmenhofen

112 The large Bathers c. 1910/14
Die grossen Badenden
Distemper on coarse canvas, 72 × 50⅜ (183 × 128)
Signed, lower left: *OM*

Städtisches Kunsthaus, Bielefeld
Plate 36

Mueller's entry into the Brücke was of importance to the other painters not only because of what he could teach them about painting human beings in natural surroundings but also for his discovery of new techniques. Passionately interested in Egyptian art, Mueller realised that the ancient Egyptians painted not with oil, but with natural substances like glue, eggs and beeswax and following their example, he developed a unique medium which can best be described as a cross between tempera and distemper. This new medium enabled him to achieve a great degree of luminosity, and to paint quickly over large areas without troubling about the smaller detail. The other members of the Brücke who had been attempting to achieve the same ends by thinning their oils with turpentine – with disastrous results – eagerly welcomed Mueller's discoveries.

113 Self-portrait pre-1914
Selbstbildnis
Distemper on coarse canvas, 27½ × 23¾ (70 × 60·5)

Not signed

Galerie Alex Vömel, Düsseldorf

114 Brown Bathers pre-1914
Badende in Braun
Distemper on hessian, 27½ × 33½ (70 × 85)
Not signed

Private Collection, Stuttgart
Plate 8

One of the strongest influences on Mueller was that exerted by the sculptor Wilhelm Lehmbruck (1881-1919), whom Mueller had got to know as a young man in Berlin. The similarity between Mueller's and Lehmbruck's conception of the human figure is very close. Lehmbruck said: 'There is no monumental, architectonic art without contour or without silhouette, and a silhouette is nothing but a flat plane full of intensity, never empty, full of warmth, full of depths.'

115 Three Bathers and red-brown Trees c. 1914
Drei Badende und rotbraune Bäume
Distemper on canvas, 26 × 33½ (66 × 85)
Signed, lower right: *OM*

Exhib: Berlin-Gurlitt, *Brücke*, 1912

Dr H. Paffenholz, Wipperfürth
Plate 10

116 The large Couple c. 1914
Das grosse Paar
Oil and distemper on canvas, 63 × 41¼ (160 × 105)
Signed

Galerie Nierendorf, Berlin

117 Two Women
Zwei Frauen
Distemper on canvas, 38½ × 31½ (97 × 79)
Signed, lower right: *OM*

Private Collection
Plate 35

All prints by Mueller are lent by the Galerie Nierendorf, Berlin

118 Dancing Couple c. 1910
Tänzerpaar
Colour lithograph, 17 1/16 × 12½ (43·3 × 32·6)
Signed

Karsch 17

Mueller's painting style is more that of a draughtsman than a pure painter and the relationship between his paintings and his graphic work is closer than is the case with the other members of the Brücke. He was very young when he started producing graphic work, saying at the time in a letter: 'All the great masters like Klinger, Stuck, Böcklin and others etch, so why shouldn't I try it, too? The light's good for it in my room at any rate.' Mueller produced mainly lithographs, and it is clear that the lithograph was most easily adaptable to his purposes since it enabled the artist to achieve a great degree of softness and tonality. Mueller was an experimenter in his graphic work, as he was in his painting, sometimes using a combination of both woodcut and lithograph in one print. For example, no. 121 was later printed on to a lithographic stone, reworked, and used as the title page for a portfolio of graphic work (Karsch 138).

119 Boy among leafy Plants 1912
Knabe zwischen Blattpflanzen
Woodcut, 11 × 14¾ (28 × 37·5)

Karsch 2, I

120 Girl among leafy Plants 1912
Mädchen zwischen Blattpflanzen
Woodcut, 10¾ × 14¾ (27·7 × 37·5)
Signed

Karsch 3, I

121 Three Girls in a Wood c. 1912
Drei Mädchen im Wald
Lithograph, 12 1/16 × 17 (32·6 × 43·3)

Karsch 26

122 Reclining Boy behind two seated Girls c. 1912
Liegender Knabe hinter zwei sitzenden Mädchen
Lithograph, 12 1/16 × 17 (32·6 × 43·3)
Signed

Karsch 28

123 Bathing Girl lying on the Bank c. 1914
Badendes und am Ufer liegendes Mädchen
Lithograph, 12 1/16 × 17 (32·6 × 43·3)

Karsch 43

124 Bathing Scene, with Youth and two Girls, II c. 1914
Badeszene mit Jüngling und zwei Mädchen II
Colour lithograph, 12 1/16 × 17 (32·6 × 43·3)
Signed

Karsch 50

125 Girl seated by the Water, I c. 1914
Sitzendes und seitlich aufgestütztes Mädchen am Wasser, I
Lithograph, 12 1/16 × 17 (32·6 × 43·3)
Signed

Karsch 51

126 Girl standing by a Tree, another seated and two bathing, IV c. 1914
Ein um Baum stehendes, ein sitzendes und zwei badende Mädchen IV
Lithograph, 17 × 12 1/16 (43·3 × 32·6)

Karsch 55

127 Seated Girl and Bather, with Tree c. 1914
Sitzende und Badende mit Baum
Colour lithograph, 17 × 12 1/16 (43·3 × 32·6)
Signed

Karsch 56

128 Two Girls, with forked Tree c. 1914
Zwei Mädchen mit gegabeltem Baum
Colour lithograph, 12 1/16 × 17 (32·6 × 43·3)

Karsch 59

34 **Mueller** The Judgment of Paris *c.* 1910/11
Distemper, 70¼ ×49. Galerie des 20. Jahrhunderts, Berlin. No. 110

35 **Mueller** Two Women
Distemper. 38⅛ × 31⅛. Private Collection. No. 117

36 **Mueller** The Large Bathers *c.* 1910/14
Distemper, 72 × 50⅜. Stadtisches Kunsthaus. Bielefeld. No.112

Emil Nolde

Born in 1867 at Nolde (Schleswig). From 1885 until 1889 he was a student at the Sauermann school of woodcarving in Flensburg. From 1892 until 1898 he taught at the school of arts and crafts at St. Gallen. After 1898 he worked as an independent artist. He spent some years travelling about from Munich – to Paris, Copenhagen and Berlin – and from 1903 lived on the island of Alsen during the summer, and in Berlin during the winter. From 1906 until 1907 he was a member of the Brücke. During 1913 and 1914 he made a voyage to the South Seas via Moscow, Siberia, China, New Guinea, Java and Burma. From 1916 he lived at Utenwarf, in the vicinity of his native village, and from 1926 at Seebüll. In 1937, 1052 of his works were confiscated from public collections as 'degenerate'. In 1941 he was ejected from the Reichkunstkammer, the Government-sponsored body of professional artists, and was forbidden to continue painting. In 1940, Nolde gave up his flat in Berlin and went back to Seebüll, to work on his *'ungemalte Bilder'* ('pictures I did not paint'). He died at Seebüll in 1956. In that year the Nolde foundation was established, the 'Stiftung Seebüll, Ada und Emil Nolden'.

All works by Nolde are lent by the Nolde-Stiftung, Seebüll, unless otherwise stated.

129 Portrait of Ada II 1903
Bildnis Ada II
Canvas, 23⅝ × 18½ (59 × 46·5)
Signed, upper left: *E.N.*

Herr Emil Bonnichsen, Stemmilt Post Bülderup Bau, Denmark

130 Harvest Day 1904
Erntetag
Canvas, 28¾ × 36⅛ (73 × 92)
Signed, lower left: *Emil Nolde*

Herr A. Kohlschütter, Berne
Plate 37

During the Autumn of 1899 Nolde went to Paris to study at the Académie Julien, as Barlach (also from Schleswig-Holstein) did before him. Although he familiarised himself with the work of the Impressionists and was, to a certain extent, impressed by their discoveries, he was not prepared slavishly to follow their methods. Nolde's highly personal version of impressionism pervades almost all the work of his early period. Already it is colour for its own sake that dominates the picture. Of *Harvest Day* Nolde wrote in a letter to his close friend, Hans Fehr: 'I was as if intoxicated when I painted this picture, I surprised myself and was astonished by its effect, its movement and brightness.'

131 Spring Indoors 1904
Frühling im Zimmer
Canvas, 34⅝ × 28¾ (88 × 73)
Signed and dated, lower right: *Emil Nolde 1904*

In Paris, Nolde grew to love Manet's 'light beauty' and Daumier's 'dramatic grandeur', but disliked the 'sweetness of the paintings by Renoir, Monet and Pissarro', which did not appeal to his 'harsher Northern senses'. This picture shows, even more clearly than *Harvest Day*, what Nolde had learned from the Impressionists. In many ways it may even bring the intimate interiors of Bonnard to mind, although the two painters never met and it is unlikely that they were familiar with each other's work. The sitter is Nolde's wife, Ada.

132 The Painter Karl Schmidt-Rottluff 1906
Maler Karl Schmidt-Rottluff
Canvas, 20⅝ × 14½ (52 × 37)
Signed and dated, lower left: *Nolde 1906*

Exhib: *Brücke* (travelling), 1907
Plate 38

Nolde enjoyed a closer relationship with Schmidt-Rottluff than with any of the other members of the Brücke. It was Schmidt-Rottluff who wrote to Nolde in February 1906 asking him to join the group, and Nolde entertained him as a guest at his home on the island of Alsen during the following autumn.

133 Trollhois Garden 1907
Trollhois Garten
Canvas, 28⅛ × 34⅛ (73·5 × 88·5)
Signed and dated, lower right : *Emil Nolde 07*

Nolde left the Brücke in the summer of 1907, only fifteen months after he had become a member. He was now reaching the climax of his career as a painter and perhaps felt that he did not want to be classed with any group or movement : 'Intellectuals and *literati* call me an Expressionist ; I do not like this narrow classification. A German artist – that I am.' During 1907 and 1908 Nolde painted a large number of garden and flower pictures, and in each of them he goes far beyond the superficial charm of the flowers and plants : he uses the colours in nature as a means for the expression of his emotions. Although Nolde was already the possessor of a powerfully individual style, it is undeniable that he was influenced by Van Gogh, one of whose paintings was on view in the Folkwang Museum, Essen, from 1906.

134 Conversation in the Garden 1908
Unterhaltung im Garten
Canvas, 24⅛ × 18⅛ (62 × 47·5)
Signed, lower right : *Nolde*

135 People in the Market 1908
Marktleute
Canvas, 28⅛ × 34⅛ (72·5 × 88)
Signed, upper left : *Emil Nolde*

136 Oxen on the Lowlands 1909
Ochsen im Koog
Canvas, 27½ × 35 (69 × 89)
Signed and dated, lower right : *Emil Nolde 1909*

Los Angeles County Museum of Art, Los Angeles, gift of Joseph von Sternberg

137 The Last Supper 1909
Abendmahl
Canvas, 33⅛ × 42½ (86 × 107)
Signed, lower right : *Emil Nolde*

Statens Museum for Kunst (Royal Museum of Fine Arts), Copenhagen
Plate 39

This picture initiates the great religious compositions which are central to Nolde's achievement. Perhaps inspired by Rembrandt's *Supper at Emmaus* (Nolde mentions having seen 'Rembrandt's small and wondrous Emmaus picture' in the Louvre), the *Last Supper* rejects all traditional iconography in favour of a more immediate, essentially dramatic interpretation. In style, this picture marks the turning point from a preoccupation with the sensuous surface appearance of the natural world to the expression of deeply felt inner experiences. To this end, the colours have become more arbitrary, less disturbed by the individual brush-mark, and the composition has become more highly formalised and less concerned with detail. It should also be remembered that Nolde had seen Leonardo's fresco in Milan in 1892.

138 Autumn Clouds 1910
Herbstwolken
Canvas, 28⅛ × 34⅛ (73 × 88)
Signed, lower right : *Emil Nolde*

139 Autumn Sea 1910
Herbstmeer
Canvas, 23⅛ × 27½ (60 × 70)
Not signed

Nolde was born by the sea and spent most of his life within easy reach of it. It was therefore a subject which tended to occupy him to an unusual extent, and especially so during 1910. In this year alone, Nolde painted thirteen versions of the subject.

140 Steamer belching Smoke 1910
Qualmender Dampfer
Canvas, 22⅛ × 28½ (57 × 71·5)
Not signed

Plate 40

141 Drinking Wine 1911
Am Weintisch
Canvas, 34⅛ × 28⅛ (88 × 73·2)
Signed, lower right : *Nolde*

This picture is one of a series which reflects the great attraction which the night life of Berlin had for Nolde at this time. Nolde sketched furiously in cafés and bars during his stay in the capital and, as he himself wrote : 'The paintings I later made from these sketches and recollections differ from those before and after – *Drinking of Wine*, *Slovenes*, *Tea-Table* and others record momentary impressions of unusual types.'

142 In the Box 1911
In der Loge
Canvas, 31 × 27⅛ (79 × 69·5)
Not signed

Plate 41

143 Slovenes 1911
Slovenen
Canvas, 31 × 27½ (79·5 × 69)
Signed, upper left: *Nolde*

Plate 6

144 Still-life with Masks I 1911
Maskenstilleben I
Canvas, 28¾ × 30½ (73 × 77·5)
Signed, lower left: *Emil Nolde*

Nelson Gallery-Atkins Museum, Kansas City, Friends of Art Collection

Nolde used masks as a subject for his painting throughout 1911 and this picture is one of the first in which they appear. This preoccupation with masks is partly due to the influence of the Belgian painter, James Ensor, who had been using them as devices for describing the human emotions since the late eighteen-eighties, and whom Nolde had visited at his home in Ostend. Unlike Ensor, however, Nolde reveals in his mask painting a concern for the primitive and elemental, qualities which he was anxious to capture in much of his work throughout his life. Nolde began to sketch in the ethnological museums in 1910 and two years later he wrote the introduction to a book on primitive art.

145 The Life of Christ 1911-12
Das Leben Christi
Canvas

a Crucifixion (centre) 1912
Kreuzigung
86⅝ × 75 (220 × 191)
Signed and dated, lower right: *Emil Nolde 1912*

Plate 43

b The three Kings 1911
Die Heiligen Drei Könige
39⅜ × 33⅞ (100 × 86)
Signed, lower right: *Emil Nolde*

c The twelve-year-old Christ 1911
Der Zwölfjährige Christus
39⅜ × 33⅞ (100 × 86)
Signed, lower right: *Emil Nolde*

d Christ and Judas 1911
Christus und Judas
39⅜ × 33⅞ (100 × 86)
Signed, lower right: *Emil Nolde*

e The Nativity 1912
Heilige Nacht
39⅜ × 33⅞ (100 × 86)
Signed, lower right: *Emil Nolde*

Plate 9

f The Resurrection 1912
Auferstehung
39⅜ × 33⅞ (100 × 86)
Signed, lower left: *Emil Nolde*

g The Women at the Tomb 1912
Frauen am Grabe
39⅜ × 33⅞ (100 × 86)
Signed, lower right: *Emil Nolde*

h Doubting Thomas 1912
Der Ungläubige Thomas
39⅜ × 33⅞ (100 × 86)
Signed, lower right: *Emil Nolde*

i The Ascension 1912
Himmelfahrt
39⅜ × 33⅞ (100 × 86)
Signed, lower right: *Emil Nolde*

Plate 44

Nolde's religious painting culminates in this nine-part cycle which is his most ambitious work. In the writer's opinion it appears to be related to the late medieval altarpiece in the church of St. Mary, Flensburg, of which Nolde is known to have made drawings in 1886. As the cycle progresses, the few remaining marks of Nolde's former impressionist style give way to a firmer, more basic conception of picture construction. Nolde himself regarded the *Doubting Thomas* (h) as the most mature in style of the entire cycle: 'Just as I once ran through the scale of colours from the strongest to the most delicate grey, so I now passed from almost complete dissolution of form (as in *Gethsemane*) to its consolidation. I was no longer interested in striking external effects ... but only in firm, large-surfaced, organised structure, expressing spiritual fervour.'

146 Child with large Bird 1912
Kind und grosser Vogel
Canvas, 28¾ × 34¾ (73·5 × 88·5)
Not signed

Statens Museum for Kunst (Royal Museum of Fine Arts), Copenhagen

147 Candle Dancers 1912
Kerzentänzerinnen
Canvas, 39½ × 34 (100·5 × 86·5)
Signed, lower left : *Emil Nolde*

Plate 7

Nolde's concern for primitive life and ritual is certainly one of the reasons for his passion for the dance in all its forms. What the dance meant to him can best be seen from his description of a dancer he particularly admired, the Australian Saharet : 'Wild and whirling in her turns . . . her streaming black hair suggested some fantastic primeval creature.' The *Candle Dancers* is probably the most impressive of all Nolde's dance pictures, the first of which were the *Wildly dancing Children* of 1909 and the *Golden Calf* of 1910. His painting methods in this picture were similar to 'all the free fantastic paintings of this period which came into being without any prototype or model, without any well-defined idea . . . a vague idea of glow and colour was enough. The paintings', he continues, 'took shape as I worked'.

148 People in the Village Pub 1912
Leute im Dorfkrug
Canvas, 39½ × 35⅝ (100·5 × 90·5)
Not signed

Exhib : Cologne, *Sonderbund*, 1912

149 Summer Clouds 1913
Sommerwolken
Canvas, 28¾ × 34⅝ (73 × 88)
Not signed

Private Collection

150 The Sea III 1913
Das Meer III
Canvas, 34 × 39½ (86·5 × 100)
Signed, lower left : *Emil Nolde*

In 1910 Nolde crossed the Kattegat on a very stormy day and he recorded the experience : 'This day has remained so fixed in my memory that for years afterwards all my paintings consisted of wildly heaving green waves and only a little edge of yellow sky on the upper fringe.' This picture is clearly one of them.

151 Excited People 1913
Erregte Menschen
Canvas, 40⅜ × 30⅛ (102·5 × 76·5)
Signed, upper left : *Emil Nolde*

Plate 42

152 Three Russians 1914
Drei Russen
Canvas, 27⅛ × 34⅞ (69·5 × 88·7)
Signed, lower right : *Emil Nolde*

In 1913 Nolde was asked by the German Colonial Office to travel as an official artist to German New Guinea, and Nolde eagerly accepted : here, at last, was the opportunity to study primitive life at first hand. He travelled via European Russia, Siberia and Manchuria, making sketches at each stage of the journey. These sketches led to a series of paintings executed during 1914-15, of which this is one. There are several versions of this picture.

153 Tropical Sun 1914
Tropensonne
Canvas, 27⅝ × 41⅛ (70·3 × 104·5)
Signed, lower right : *Emil Nolde*

Plate 45

154 Lake Nusa 1914
Nusa lik
Canvas, 27½ × 40⅞ (70 × 104)
Signed, upper left : *Emil Nolde*

Museum Folkwang, Essen

At the beginning of 1914 Nolde returned to Germany via Port Said and was there caught up in a local war. The pictures he had painted in Melanesia were confiscated by the British and, by a stroke of fortune, turned up again in 1921 in a loft somewhere in Plymouth, from where Nolde retrieved them. This picture was among them – one of the least representational landscapes he ever painted.

155 Family 1914
Familie
Canvas, 27½ × 41⅓ (70 × 105)
Signed, lower left : *Emil Nolde*

156 Papua : Youths 1914
Papua : Jünglinge
Canvas, 27½ × 41 (70 × 104)
Signed, lower right : *Emil Nolde*

Staatliche Museen zu Berlin, National-Galerie, Berlin (East)
Plate 46

157 New Guinea Savages 1915
Neu-Guinea-Wilde
Canvas, 28¾ × 39½ (73 × 100·5)
Signed and dated, lower right : *Emil Nolde 1915*

Nolde was a convinced believer in the Romantic notion of the 'noble savage' and wrote : 'The natives are a magnificent people in so far as they have not already been spoiled by contact with the civilisation of the white man.'

158 Self-portrait 1917
Selbstbild
Canvas, 32⅜ × 25½ (83 × 65)
Signed, lower right : *E.N.*

Plate 47

If Van Gogh's influence is to be seen in the handling of the paint then Munch's influence has had something to do with Nolde's conception of the subject. Here the self-portrait serves less as a means for close psychological observation than as a vehicle for the representation of an emotional state. All Nolde's painterly means are directed towards this end, the movement of the brushwork, the disquieting colour scheme and particularly the use of a single dramatic light source, which endows the portrait with mystery and melancholy.

159 Lady in a red Dress 1907
Dame im roten Kleid
Water-colour, 19¾ × 14⅜ (49 × 36)
Signed and dated, lower right : *Nolde 07*

160 Head of a Woman 1907
Frauenkopf
Water-colour 19⅜ × 14⅛ (49 × 36)
Signed and dated lower right : *Nolde 07*

161 Dancer 1910
Tänzerin
Brush drawing in indian ink, 13⅛ × 11⅛ (33·2 × 28·2)
Signed lower right : *Nolde*

162 Dancing Couple 1910
Tanzpaar
Brush drawing in indian ink, 12⅞ × 9⅛ (32·6 × 25)
Signed and dated, lower right : *Nolde 10*

163 At the Cabaret (Berlin) 1910/11
Im Kabarett
Water-colour 11⅛ × 12⅛ (28·2 × 32·2)
Signed, lower right : *Nolde*

164 Albert Bassermann as Mephistopheles Berlin 1910/11
Albert Bassermann als Mephisto
Water-colour, 11⅝ × 14¾ (29·9 × 37·5)
Signed, lower right : *Nolde*

165 Toe-dancers (Berlin) 1910/11
Spitzentänzerin
Water-colour 10⅞ × 8⅛ (26·5 × 20·9)
Signed, lower right : *Nolde*

166 Junks on the River Han 1913
Dschunken auf dem Hanfluss
Water-colour, 11⅛ × 13⅞ (28·5 × 34·2)
Signed, lower left : *Nolde*

During his visit through Russia and China to the South Seas Nolde sketched a great deal, frequently using water-colours as he needed the spontaneity which this medium afforded. In this extraordinary group of drawings he uses traditional Western methods of perspective and yet manages to catch the flavour of Oriental art, both by his economy of means and by his placing of the main objects on the paper. Nolde found even China spoiled by Europeans : 'We live in an evil era, in which the white race brings the inhabitants of the whole earth into servitude'

167 Chinese Junks 1913
Chinesische Dschunke
Water-colour, 11½ × 12½ (28·6 × 31·9)
Signed, lower right : *Nolde*

168 Chinese Junks 1913
Chinesische Dschunken
Water-colour, 8⅞ × 12⅞ (22·9 × 31·7)
Signed, lower right : *Nolde*

169 Sails against a red Sky (China) 1913
Segler vor rotem Himmel
Water-colour, 9⅞ × 13 (24 × 33)
Signed, lower right : *Nolde*

170 Red Sails (China) 1913
Rote Segel
Water-colour, 9⅜ × 12⅜ (23·9 × 32·4)
Not signed

171 Native with red Hair 1914
Eingeborener mit rotem Haar
Water-colour, 19½ × 15¾ (50 × 38·4)
Signed, lower right : *Nolde*

172 Head of a Native with a Child 1914
Kopf einer Eingeborenen mit Kind
Water-colour, 21⅛ × 15⅞ (53·6 × 39)
Signed, lower right : *Nolde*

173 Crouching Woman with a Child, New Guinea 1914
Hockende Mutter mit Kind, Neuguinea
Water-colour, 18½ × 13½ (47·6 × 34·9)
Signed, lower right : *Nolde*

174 Head of a Gloomy Man 1907
Lithograph 17½ × 13⅝ (44·5 × 35·5)
Inscribed below : *Düsterer Männerkopf*

Schiefler 17/III

Prophet 1912
No. 183

Man and his little Wife 1912
No. 184

176 The Large Mill 1907
Grosse Mühle
Lithograph, 19⅞ × 13⅞ (50 × 33·5)
Signed, lower right : *Emil Nolde*. Inscribed, left : *Probedruck*

Schiefler 23, trial proof

176 Kneeling Girl 1907
Etching, 12 × 8⅝ (30·5 × 22·5)
Signed, lower right : *Emil Nolde*. Inscribed, below : *Knieendes Mädchen*

Schiefler 76/V

177 Reclining Woman 1908
Etching, 12⅛ × 18⅝ (30·7 × 47·3)
Signed, lower right : *Emil Nolde*. Inscribed, below : *Liegendes Weib*

Schiefler 92/III

178 Steamer 1910
Etching, 12 × 15⅛ (30·5 × 40·5)
Signed, lower right : *Emil Nolde*. Inscribed, lower left : *Dampfer (gr.dkl.)*

Schiefler 135/IV

179 Saul and David 1911
Etching, 11⅝ × 9⅝ (29·5 × 24·5)
Signed, lower right : *Emil Nolde*. Inscribed, lower left : *Saul und David*

Schiefler 152
Plate 49

180 Solomon and his Wives 1911
Etching, 11⅞ × 9⅞ (30 × 25)
Signed, lower right : *Emil Nolde*. Inscribed, below : *Salomon u. seine Frauen*

Schiefler 153/II

181 Frau N 1911
Etching, 11⅝ × 10¼ (30 × 26)
Signed, lower right : *Emil Nolde*. Inscribed, below : *Frau N.*

Schiefler 165/III
Plate 49

182 Young Girl III 1912
Woodcut, 11⅛ × 8⅛ (29 × 22·7)
Signed, lower right : *Emil Nolde*. Inscribed, below : *Junges Mädchen III*

Schiefler 106

183 Prophet 1912
Woodcut, 12⅝ × 8⅝ (32 × 22)
Signed, lower right : *Emil Nolde*. Inscribed, below : *Prophet*

Schiefler 116

184 Man and his little Wife 1912
Woodcut, 9$\frac{11}{16}$ × 10$\frac{13}{16}$ (24·5 × 30)
Signed, lower right, *Emil Nolde*. Inscribed, below : *Mann und Weibchen*

Schiefler, 111/III

185 The Three Kings 1913
Lithograph, 25$\frac{3}{8}$ × 20$\frac{7}{8}$ (64·6 × 53)
Signed, lower right : *Emil Nolde*. Inscribed, left : *Probedruck. Die Hl. drei Könige*

Schiefler 49, trial proof

186 Young Couple 1913
Junges Paar
Lithograph, 18$\frac{7}{8}$ × 17$\frac{1}{8}$ (48 × 43·5)
Signed, lower right : *Emil Nolde*. Inscribed, left : *Von 3 Dr. dieser Fassung Nr. 3*

Schiefler 52 CI/6
Plate 50

187 Mother and Child 1913
Mutter und Kind
Lithograph, 18$\frac{7}{8}$ × 17$\frac{1}{8}$ (48 × 43·5)
Signed, lower right : *Emil Nolde*. Inscribed, left : *Aufl. No. 13*

Schiefler 53 CII

188 Dancer 1913
Tänzerin
Lithograph, 21$\frac{1}{16}$ × 27$\frac{1}{8}$ (53·5 × 69)
Signed, lower right : *Emil Nolde*. Inscribed, left : *Probedruck, Tänzerin*

Schiefler 56, trial proof

189 Negro Youth, Matam 1913
Schwarzer Junge, Matam
Woodcut, 11$\frac{13}{16}$ × 8$\frac{1}{2}$ (30 × 21·6)
Not signed

Schiefler 123b

190 Plate : 'Wildly dancing Girls' 1912
'Wildtanzendes Mädchen'
Ceramic, dia. 12$\frac{3}{16}$ (31)

191 Plate : 'Dancer with Mirror' 1912
'Tänzerin mit Spiegel'
Ceramic, dia. 12$\frac{3}{16}$ (31)

192 Prophet 1913
Wood, coloured, h. 9$\frac{1}{2}$ (24·2)
Not signed

193 Girl 1913
Mädchen
Wood, coloured, h. 8$\frac{3}{4}$ (22·3)
Not signed

194 Neck ornament, set with seven stones *c.* 1910
Gold, dia. 6$\frac{1}{8}$ (15·5)

195 Brooch : 'Dancer' *c.* 1910
Sheet silver, dia. 4$\frac{1}{8}$ (10·5)

196 Brooch : Standing female figure *c.* 1910
Tortoise-shell, 5$\frac{7}{16}$ × 5$\frac{1}{16}$ (13·8 × 12·8)

197 Brooch *c.* 1910
Beaten silver, dia. 1$\frac{1}{2}$ (3·9)

198 Brooch, set with a stone *c.* 1910
Gold, $\frac{3}{4}$ × 1$\frac{5}{8}$ (1·9 × 4·2)

199 Letter to Hans Fehr, with sketch of the 'Life of Christ'
Dated : *28.2.1912*
See no. 145

37 **Nolde Harvest Day 1904**
Oil, 28$\frac{3}{4}$ × 36$\frac{1}{2}$. Herr A. Kohlschütter. No. 130

38 **Nolde** . The Painter Karl Schmidt-Rottluff 1906
Oil, 20⅞ × 14½. Nolde-Stiftung, Seebüll. No. 132

39 **Nolde** The Last Supper 1909
Oil, 33⅞ × 42⅜. Statens Museum for Kunst, Copenhagen No 137

40 **Nolde** Steamer belching Smoke 1910
Oil, 22⅞ × 28⅛. Nolde-Stiftung, Seebüll. No. 140

41 **Nolde In the Box 1911**
Oil, 31 × 27½. Nolde-Stiftung, Seebüll. No. 142

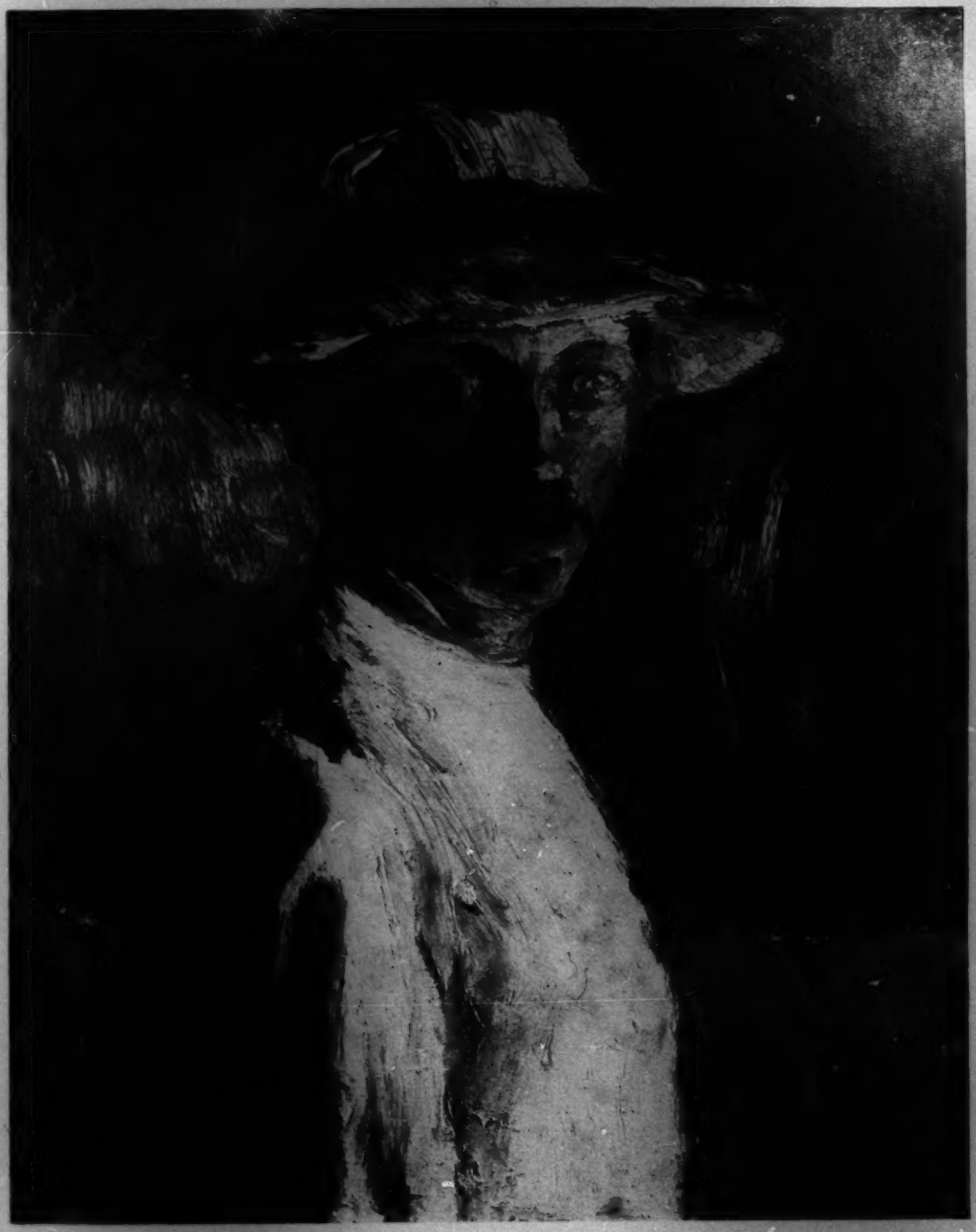
42 **Nolde Excited People 1913**
Oil, 40½ × 30½. Nolde-Stiftung, Seebüll. No. 151

43 **Nolde** The Life of Christ: Crucifixion 1912
Oil, 86½ × 75. Nolde-Stiftung, Seebüll. No. 145a

44 **Nolde** The Life of Christ: The Ascension 1912
Oil. 39⅜ × 33⅞. Nolde-Stiftung, Seebüll. No. 145i

45 **Nolde** Tropical Sun 1914
Oil, 27⅞ × 41⅛. Nolde-Stiftung, Seebüll. No. 153

46 **Nolde** Papua: Youths 1914
Oil, 27½ × 41. Staatliche Museen zu Berlin, National-Galerie, Berlin No. 156



47 **Nolde** Self-portrait 1917
Oil, 32⅜ × 25½. Nolde-Stiftung, Seebüll. No. 158

48 **Nolde** Frau N 1911
Etching, 11⅛×10½. Nolde-Stiftung, Seebüll. No. 181

50 **Nolde** Young Couple 1913
Lithograph, 18⅞×17½. Nolde-Stiftung, Seebüll. No. 186

49 **Nolde** Saul and David 1911
Etching, 11⅜×9⅜. Nolde-Stiftung, Seebüll. No. 179

Max Pechstein

Born at Zwickau in 1881. Studied painting with a private tutor. From 1900 he studied at a school of arts and crafts in Dresden, and from 1902 until 1906 at the Dresden Academy. From 1906 until 1912, he was a member of the Brücke. He moved to Berlin in 1908. In 1914 he travelled to the islands of the Pacific. He served in the army from 1916 until 1918. In 1934 he was thrown out of the Academy of Arts and forbidden to exhibit. In 1937, 326 of his works were confiscated. In 1945 he became Professor at the Art School in Berlin, where he died in 1955.

200 Still-life with Winter Cherries 1908
Stilleben mit Judenkirschen
Canvas, 25⅜ × 27½ (65·5 × 70·5)
Signed and dated, right: *HMP 06*

Städtische Galerie im Landesmuseum, Hanover
Plate 51

201 Young Girl 1908
Junges Mädchen
Canvas, 25⅜ × 19¾ (65·5 × 50·5)
Signed and dated, upper right: *HMP 08*

Galerie des 20. Jahrhunderts, Berlin
Plate 53

Pechstein was in Paris in 1908 and this picture clearly demonstrates how much he was influenced by developments there. At this time he persuaded Kees van Dongen to exhibit with the Brücke, and it is unlikely that he would have come into contact with that painter without having seen anything of Matisse's work. Pechstein himself states that his stay in Paris resolved for him 'the problem of "colour" as opposed to "*valeur*"'. The obvious Fauvist traits in this picture shows how well acquainted Pechstein had become with the contemporary French movement.

202 The Steamer 1909
Der Dampfer
Canvas, 19 × 28½ (48·3 × 73·1)
Signed and dated, lower right: *HMP 09*

Exhib: Dresden-Arnold, *Brücke*, 1910

Private Collection

203 Double Portrait (Self-portrait with Lotte) 1910
Doppelbildnis (Selbstbildnis mit Lotte)
Canvas, 35¼ × 35¼ (89·5 × 89·5)
Signed and dated, lower left: *Pechstein 1910*

Frau Dr Mica Plietzsch, Cologne
Plate 52

204 Horse Market at Moritzburg 1910
Pferdemarkt in Moritzburg
Canvas, 27⅜ × 31½ (69·5 × 80)
Signed and dated, lower right: *HMP 1910*; signed, dated and inscribed with title on *verso*

Thyssen-Bornemisza Collection, Lugano
Plate 12

Moritzburg, a district of lakes near Dresden, became the Argenteuil of the Brücke painters, and it was here that they developed their theories concerning the unity of man and nature. Pechstein himself said that he, Heckel and Kirchner, went to the lakes together, specifically 'to paint from the nude in the open air'.

205 On the Shore 1910
Am Seeufer
Canvas, 27½ × 31½ (70 × 80)
Signed and dated, lower left: *HMP 1910*

Frau Marta Pechstein, Berlin

An essential part of the young painters' concern with studying the nude in natural surroundings was the belief that their models had to be ordinary, unself-conscious people. Pechstein himself said: 'We knew that it was possible there [on the Moritzburg Lakes] to paint against a background of unspoiled nature . . . but we had to find two or three people who were not professional models.'

206 Garden Path 1910
Gartenweg
Canvas, 32½ × 25½ (82 × 65)
Signed and dated, lower right: *HMP 1910*

Exhib: Dresden-Arnold, *Brücke*, 1910

Galerie Wilhelm Grosshennig, Düsseldorf

207 Graves at Kuren 1911
Kurengräber
Canvas, 27½ × 31½ (70 × 80)
Signed and dated, lower right: *Pechstein 1911*

Herr Max Pechstein, Hamburg
Plate 56

Pechstein did not always go to the Moritzburg Lakes to find his 'unspoiled natural surroundings'. He spent a number of summers painting at Nidden, on the Kurischen Nehrung, the northernmost point on the coast of East Prussia. 'Kuren' is the shortened form of 'Kurischen Nehrung' used by the local inhabitants.

208 Early Morning 1911
Früher Morgen
Canvas, 29½ × 39½ (75 × 100)
Signed and dated, lower right: *Pechstein 1911*

Herr Max Pechstein, Hamburg
Plate 54

209 Three Nudes 1911
Drei Akte
Canvas, 29½ × 39½ (75 × 100)
Signed and dated, lower right: *Pechstein 1911*

Marlborough Fine Art, London
Plate 11

210 Summer in the Dunes . 1911
Sommer in den Dünen
Canvas, 29½ × 39½ (75 × 100)
Signed and dated, lower left: *Pechstein 1911*

Exhib: Cologne, *Sonderbund*, 1912

Stiftung Preussischer Kulturbesitz, Staatliche Museen, Nationalgalerie, Berlin
Plate 55

This picture calls to mind some of Matisse's figure compositions and also reminds one of Kirchner's remark that Pechstein had become a 'Matisse imitator'. More important, *Summer in the Dunes* forces one to reconsider and re-define the precise relationship between the Fauves and the painters of the Brücke, even though Heckel, for example, has denied that Pechstein and the others were at all aware of Matisse at this time. Clearly Pechstein had learned much from the Matisse school when he was in Paris, and his paintings of 1908 onwards are so close to the Fauves in style and spirit that they must have given the group as good an idea of Fauve painting as if they had seen Matisse's work with their own eyes.

211 Life-boat 1913
Rettungsboot
Canvas, 75 × 34 (190·5 × 86·5)
Signed and dated, upper left: *HMP 1913*

Van Diemen-Lilienfeld Galleries, Inc., New York
Plate 57

Drawings and prints by Pechstein are lent by the artist's widow, Frau Marta Pechstein, unless otherwise stated.

212 Bridge in Florence 1907
Brücke in Florenz
Indian ink, wash and black chalk, 14¾ × 17¾ (36·5 × 44·2)
Signed and dated, upper right: *M. Pechstein Florenz 07*

Plate 58

213 On the Banks of the Arno 1907
Am Ufer des Arno
Indian ink, wash and black chalk, 14¾ × 17 11/16 (37·5 × 45)
Signed and dated, upper right: *M. Pechstein Florenz 07*

Plate 59

214 Cargo Boats on the Seine 1907
Lastkähne auf der Seine
Indian ink, 14 7/16 × 17 7/16 (36·4 × 44·3)
Signed and dated, lower right: *Paris 07 M. Pechstein*

215 Gate at Ravenna 1907
Tor in Ravenna
Indian ink, 14¾ × 17 5/16 (36·5 × 44)
Signed and dated, lower left: *M. Pechstein Ravenna 07*

216 Man reading in the Studio 1908
Lesender im Atelier
Indian ink, 17 7/16 × 13 11/16 (44 × 34·8)
Signed and dated, lower right: *M. Pechstein Paris 08*

217 **Two Girls in a Hammock, with standing Nude 1910**
Zwei Mädchen in Hängematte mit stehendem Akt
Water-colour, 13¾ × 17⅛ (35 × 45)
Signed and dated, lower right: *HMP 1910*

218 **Portrait of Otto Mueller 1910**
Bildnis Otto Mueller
Indian ink, 16⅜ × 12½ (41·7 × 31·8)
Signed and dated, lower right: *HMP 1910*

Plate 60

219 **On the Shore 1910**
Am Seeufer
Black chalk and water-colour, 13½ × 17⅛ (35 × 45)
Signed and dated, lower right: *HMP 1910*

220 **Reclining Girl 1910**
Liegendes Mädchen
Water-colour, 11⅛ × 8¾ (28·3 × 22·2)
Signed and dated, lower right: *HMP 1910*

221 **Head of a Fisherman 1912**
Fischerkopf
Indian ink, 16⅜ × 12⅜ (42·2 × 32·9)
Signed and dated, lower right: *HMP 1912*

222 **Brother and Sister I 1913**
Geschwister I
Water-colour, 12⅜ × 14⅝ (31·6 × 37)
Signed and dated, lower right: *HMP 1913*

223 **Brother and Sister II 1913**
Geschwister II
Water-colour, 11⅜ × 15⅝ (28·7 × 39)
Signed and dated, lower right: *HMP 1913*

224 **Brother and Sister III 1913**
Geschwister III
Pen and water-colour, 13¾ × 12⅜ (34 × 31)
Signed and dated, lower right: *HMP 1913*

225 **Horror 1906**
Das Grauen
Woodcut, 8¼ × 8¼ (21 × 21)
Signed and dated, lower right: *M. Pechstein 06*

226 **Tired 1908**
Müde
Woodcut, 11⅞ × 9⅝ (30 × 24·5)
Signed and dated, lower right: *M. Pechstein 08*

227 **Seated Nude 1908**
Sitzender Akt
Etching, 9⅛ × 7⅛ (23 × 18)
Signed and dated: *M. Pechstein 1908*

Fechter 1/II

228 **Woman at the Door 1908**
Frau an der Tür
Etching, 11⅝ × 9⅝ (29·5 × 24·5)
Signed and dated: *HM Pechstein 1908*

Fechter 2

229 **Depressed 1908**
Betrübt
Lithograph, 14½ × 13⅜ (36 × 34·5)
Signed and dated, lower left: *HMP 08*. Signed and dated in the margin: *M. Pechstein 08*

Fechter 42

230 **Head of a Man 1908**
Männlicher Kopf
Lithograph, 15⅛ × 13⅜ (38·3 × 34·5)
Signed and dated, lower right: *M. Pechstein 08*

231 **The old Man 1908**
Der Alte
Woodcut, 13 × 9½ (33 × 24)
Signed and dated, lower right: *M. Pechstein 08 Paris*

Fechter 35

232 **Crouching Woman 1909**
Hockende
Lithograph, 16½ × 13⅜ (36·5 × 34)
Signed and dated, lower margin: *HMP 09*

Fechter 60

233 **Head of a Woman with Ruff 1909**
Frauenkopf mit Krause
Lithograph, 16⅛ × 13 (43 × 33)
Signed and dated, lower right: *M. Pechstein 09*

Fechter 57

234 **Conversation 1910**
Unterhaltung
Woodcut, 7⅞ × 8½ (20 × 21)
Signed and dated, lower right: *M. Pechstein 1910*

235 **Carnival VIII 1910**
Karneval VIII
Lithograph, 11 × 14⅞ (28 × 38)
Signed and dated, lower right: *Pechstein 1910*

236 **Bather II 1912**
Badende II
Woodcut, 11⅞ × 15⅜ (30 × 39)
Signed and dated, lower right: *M. Pechstein 1912*

Fechter 53

237 **Line of Barges, Evening 1912**
Kahnreihe am Abend
Woodcut, 7⅛ × 8⅞ (18 × 21·5)
Signed and dated, lower right: *M. Pechstein 1912*

238 Sailing Boats 1912
Segelboote
Woodcut, $8\frac{1}{2} \times 8\frac{11}{16}$ (21 × 22)
Signed and dated

Fechter 98
Kunsthalle, Hamburg

239 Two Boats 1912
Zwei Boote
Woodcut, $6\frac{11}{16} \times 8\frac{7}{16}$ (17 × 21·5)
Signed and dated

Fechter 105
Kunsthalle, Hamburg

240 Bathers 1913
Badende
Etching, $7\frac{1}{16} \times 10\frac{5}{16}$ (18 × 11)
Signed and dated: *HM Pechstein 1913*

241 Relief: Female figure, half-length 1908
Weibliche Halbfigur
Metal, $8\frac{1}{4} \times 6\frac{1}{8}$ (21 × 16·5)

Herr Max Pechstein, Hamburg
Plate 61

The material used for this casting is probably a tin alloy.
The owner states that his father often used old paint-tubes for his sculpture.

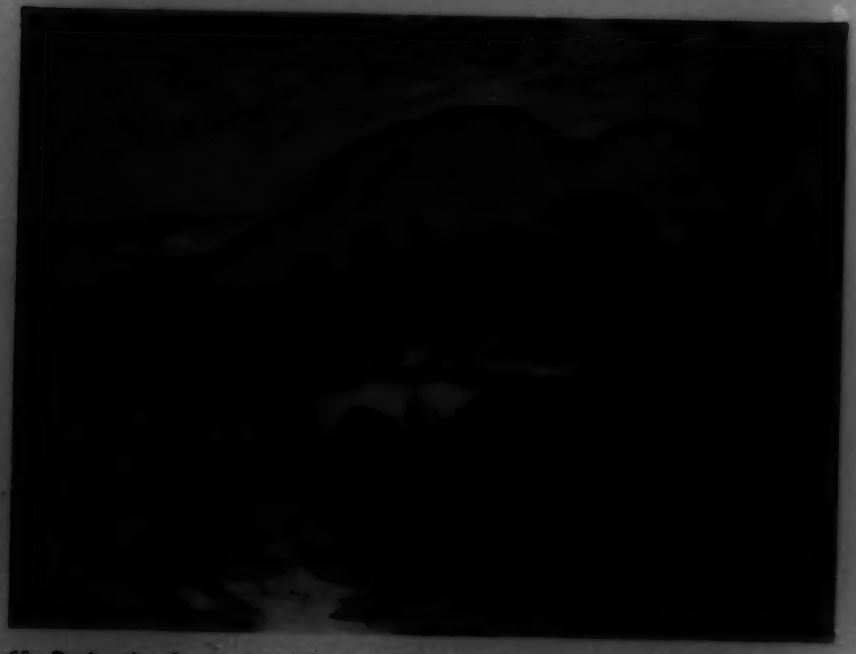
Crouching Woman 1908
No. 232

51 **Pechstein** Still-life with Winter Cherries 1906
Oil, 25⅝ × 27⅝. Städtische Galerie im Landesmuseum, Hanover. No. 200

53 **Pechstein** Young Girl 1908
Oil, 25⅝ × 19⅞. Galerie des 20. Jahrhunderts, Berlin. No. 201

52 **Pechstein** Double portrait (Self-portrait with Lotte) 1910
Oil, 35½ × 35½. Frau Dr Mica Pleitzsch. No. 203

64 **Pechstein** Early Morning 1911
Oil, 29½ × 39⅜. Herr Max Pechstein. No. 208



65 **Pechstein** Summer in the Dunes 1911
Oil, 29½ × 39⅜. Stiftung Preussischer Kulturbesitz, Staatliche Museen, Nationalgalerie, Berlin. No. 210

56 **Pechstein Kurengräber 1911**
Oil. 27½ × 31½. Herr Max Pechstein. No. 207

57 **Pechstein Life-boat 1913**
Oil. 75 × 34. Van Diemen-Lilienfeld Galleries, Inc., New York. No. 211

58 **Pechstein** Bridge in Florence 1907
Ink, wash and black chalk, 14⅜ × 17⅜. Frau Marta Pechstein.
No. 212

60 **Pechstein** Portrait of Otto Mueller 1910
Ink, 16⅜ × 12⅛. Frau Marta Pechstein. No. 218

59 **Pechstein** · On the Banks of the Arno 1907
Ink, wash and black chalk, 14⅜ × 17⅛. Frau Marta Pechstein.
No. 213

61 **Pechstein** Relief: Female Figure, half-length 1908
Metal, 8⅛ × 6⅛. Herr Max Pechstein. No. 241

Karl Schmidt-Rottluff

Born at Rottluff, a suburb of Chemnitz (Saxony), in 1884. He went to High School in Chemnitz where he became friendly with Heckel. From 1905, the year in which he helped to found the Brücke, he studied architecture in Dresden, and moved to Berlin in 1911. In 1931 he became a member of the Prussian Academy of Arts, from which he was ejected in 1933 when the National Socialists came to power. In 1937, 608 of his works were confiscated from German museums. In 1941 he was excluded from the professional body of painters, and was forbidden to go on working. Since 1947 he has been Professor at the Art School in Berlin, where he still lives.

242 Self-portrait 1906
Selbstbildnis
Oil on cardboard, 17½ × 12⅝ (44 × 32)
Signed and dated, lower left: *Schmidt-Rottluff 1906*, lower right: *Ada und Emil Nolden*

Nolde-Stiftung, Seebüll
Plate 62

During his stay with Nolde on the island of Alsen in 1906, Schmidt-Rottluff became an admirer of the work of the North German painter and of Van Gogh, and the influence of both artists can be seen in this picture. However, the paint is laid on in Schmidt-Rottluff's own distinctive 'handwriting' and the basis of a truly individual style is already evident. Schmidt-Rottluff's first period of work was described by Kirchner as the 'years of monumental impressionism'.

243 Windy Day 1907
Windiger Tag
Canvas, 27⅞ × 35¾ (71 × 91)
Signed and dated, lower left: *Schmidt-Rottluff 1907*

Dr Heinz Paul Rauert, Hamburg

The transition from impressionism to expressionism is more marked in Schmidt-Rottluff's work than in any other painter's of the group. *Windy Day* contains both impressionist and expressionist elements and is a splendid example of the painter's early period. Schmidt-Rottluff himself regards this as his first important painting, and compared even with the *Self-portrait* (no. 242) the style in this painting is more definite, direct and confident. The connection between this canvas and contemporary work by Nolde are obvious. There is also a certain similarity with some of Vlaminck's pictures, although this must be fortuitous.

244 Midday on the Moor 1908
Mittag im Moor
Canvas, 27⅛ × 31⅞ (69 × 81)
Signed and dated, lower left: *S. Rottluff 1908*

Exhib: Düsseldorf, *Sonderbund*, 1910

Landesmuseum, Oldenburg

245 Still-life with Apples and yellow Flowers 1908
Stilleben mit Äpfeln und gelben Blumen
Canvas, 26 × 18⅛ (66 × 46)
Signed right centre: *S. Rottluff*

Wallraf-Richartz-Museum, Cologne

246 Self-portrait with Monocle 1910
Selbstbildnis mit Einglas
Canvas, 33 × 30⅛ (84 × 76·5)
Signed and dated, upper left: *S. Rottluff 1910*

Stiftung Preussischer Kulturbesitz, Staatliche Museen, Nationalgalerie, Berlin
Plate 13

247 Summer Day 1910
Sommertag
Canvas, 34¼ × 37½ (87 × 95)
Signed and dated, lower left: *S. Rottluff 1910*

Herr Roman Norbert Ketterer, Campione d'Italia

248 House in the Country 1910
Landhaus
Canvas, 29½ × 32½ (75·5 × 83)
Signed and dated, lower right: *S. Rottluff 1910*. Signed, dated and inscribed with title on the *verso*

Herr Klaus Gebhard, Munich
Plate 63

Around 1910 the painter conceived his landscapes in terms of such huge basic forms that they begin to lose all contact with nature and take on a self-sufficient, almost barbaric beauty. He tried to construct these canvases entirely by means of colour, and the structural network of lines is used simply as a device for separating the all-important coloured areas, a technique which comes close to the cloisonné work of the enamellist.

249 Farm at Dangast 1910
Gutshof in Dangast
Canvas, 33¾ × 37½ (86·5 × 94·5)
Signed, lower left: *S. Rottluff*

Galerie des 20. Jahrhunderts, Berlin

Like no. 248, this picture is conceived in terms of flat areas of paint, and Schmidt-Rottluff's method has been reduced to essentials, a short-hand statement of the scene painted in a few complementary colours. Dangast is on the North Sea, a favourite summer resort of Schmidt-Rottluff. While the other members of the group were painting together at Moritzburg, Schmidt-Rottluff spent every summer from 1907 to 1912 at Dangast.

250 Path in the Park, Dangast 1910
Parkweg in Dangast
Canvas, 33 × 29½ (84 × 76)
Signed and dated, lower left: *S. Rottluff 1910*

Private Collection, Germany

251 Rest in the Studio 1910
Atelierpause
Canvas, 29½ × 33 (76 × 84)
Signed and dated, lower left: *S. Rottluff 1910*

Kunsthalle, Hamburg

The painter's development towards a truly individual style occurred so quickly that by 1910 Schmidt-Rottluff's canvases are startling in their originality and have little in common even with the other members of the Brücke. But, in this picture, there is one influence too obvious to be overlooked and the quick and summary painting methods employed by Schmidt-Rottluff must owe a certain amount to the work of Munch. The mood of the piece, and in particular, the peculiar sense of tension felt to be at work between the individual figures, is as close to Munch as is the style.

252 Portrait of Rosa Schapire 1911
Bildnis Rosa Schapire
Canvas, 33 × 29½ (84 × 76)
Signed and dated, upper left: *S. Rottluff 1911*

The Artist
Plate 64

Schmidt-Rottluff got to know Dr Rosa Schapire (1874-1954) through the Hamburg collector Gustav Schiefler in 1907. Dr Schapire was one of the first supporters of the Brücke group and became one of Schmidt-Rottluff's most faithful friends, producing the definitive catalogue of the artist's graphic work. Schmidt-Rottluff was responsible for the interior decoration of a room in Rosa Schapire's flat, designing everything for it himself, including the carpets and furniture. Unfortunately the room no longer exists.

253 Reading 1911
Lesende
Canvas, 29¾ × 33½ (76 × 85)
Signed and dated, lower right: *S. Rottluff 1911*

Galerie Wolfgang Ketterer, Stuttgart

254 Fir-tree in front of white House 1911
Tanne vor weissen Haus
Canvas, 31 × 33¼ (79 × 84·5)
Signed and dated, lower right: *S. Rottluff 1911*

Stiftung Preussischer Kulturbesitz, Staatliche Museen, Nationalgalerie, Berlin
Plate 65

255 Landscape with Fields 1911
Landschaft mit Feldern
Canvas, 34½ × 37¾ (88 × 96)
Signed and dated, lower right: *S. Rottluff 1911*

Wilhelm-Lehmbruck-Museum der Stadt, Duisburg

256 Girl at her Toilet 1912
Mädchen bei der Toilette
Canvas, 33¼ × 29½ (84·5 × 76)
Signed and dated, lower right: *S. Rottluff 1912*

The Artist

At this time Schmidt-Rottluff succumbed to the influence of primitive sculpture, which Kirchner had sensed as early as 1904. He began to paint his models as if they had been carved from wood and modified his painting style accordingly. In some of the work of this period, European models have been given exaggeratedly negroid features and the painter makes his contours more angular and his colours less bright.

257 Rising Moon 1912
Aufgehender Mond
Canvas, 34¼ × 37⅜ (87 × 95)
Signed, lower right: *S. Rottluff*

Collection of Mr. and Mrs. Morton D. May, St. Louis, Missouri

It is instructive to compare this picture with nos. 243 and 249 as a pointer to the artist's development. In *Rising Moon* there is a greater attention to linear structure, a development which was probably helped by the experiments with the woodcut which Schmidt-Rottluff was carrying out at the same time.

258 St. Peter's Tower, Hamburg 1912
Petriturm, Hamburg
Canvas, 33 × 29⅞ (84 × 76)
Signed, lower right: *S. Rottluff*

Frau Angelika Fessler, Cologne

259 Dahlias in a Vase 1912
Georginen in Vase
Canvas, 33 × 30⅓ (84 × 77)
Signed and dated, lower right: *S. Rottluff 1912*

Städtisches Kunsthaus, Bielefeld
Plate 14

Cubist elements, which were always more or less discernible in Schmidt-Rottluff's work, now become strongly emphasised due, there is no doubt, to an acquaintance with Picasso's cubist compositions. But here the superficial stylistic elements of cubism are the important thing, not the cubist approach to the exploration of the reality of objects. A cubist-like distortion is used by the German painter to assist in his emotional treatment of the subject.

260 Fens at Ebbe 1912
Watt bei Ebbe
Canvas, 33 × 29⅞ (84 × 76)
Signed and dated, lower right: *Schmidt-Rottluff 1912*

Forberg Collection, Düsseldorf

261 The red House 1913
Das rote Haus
Canvas, 29½ × 35⅜ (75 × 90)
Signed and dated, lower right: *S. Rottluff 1913*

Kunsthalle, Bremen
Plate 67

262 Four Bathers on the Beach 1913
Vier Badende am Strand
Canvas, 34⅝ × 39¾ (88 × 101)
Signed and dated, lower left: *S. Rottluff 1913*

Dr Bernhard Sprengel, Hanover

263 Sun in the Pine Forest 1913
Sonne im Kiefernwald
Canvas, 30⅛ × 35⅜ (76·5 × 90)
Signed and dated, lower right: *S. Rottluff 1913*

Thyssen-Bornemisza Collection, Lugano
Plate 66

Like the Cubists, but with the natural scene much more directly before him, Schmidt-Rottluff attempts to recreate the subject from the simplest geometrical planes and crystal-like forms. The treatment of the sun in this picture brings to mind Munch's mural of 1909-11 in the hall of Oslo University.

264 View behind the Houses 1907
Blick hinter den Häusern
Pencil and wash, 13⅛ × 17⅛ (34·8 × 44·5)
Signed and dated, lower left: *Schmidt-Rottluff 1907*

Galerie Rudolf Hoffmann, Hamburg
Plate 68

265 Houses 1907
Häusern
Reed pen and ink wash, 9 1/16 × 13 7/16 (23·1 × 34·2)
Signed and dated, lower left: *Schmidt-Rottluff 1907*

Nolde-Stiftung, Seebüll

266 Nude leaning over a Washbowl 1913
Akt vor Waschschüssel
Charcoal and water-colour, 13⅜ × 16⅛ (34 × 43)
Signed and dated, lower right: *S. Rottluff 1913*

Galerie Rudolf Hoffmann, Hamburg

267 Two Nudes 1913
Zwei Akte
Charcoal and water-colour, 16 5/16 × 23⅜ (41·5 × 60)
Signed and dated, lower right: *S. Rottluff 1913*

Galerie Rudolf Hoffmann, Hamburg
Plate 69

268 Kneeling Girl 1913
Knieendes Mädchen
Pen and water-colour, 20 × 14 11/16 (50·8 × 37·3)
Signed and dated, lower right: *S. Rottluff 1913*

Galerie Rudolf Hoffmann, Hamburg
Plate 70

269 Landscape 1913
Landschaft
Water-colour, 13 × 16⅞ (33 × 42·8)
Signed and dated, lower right: *S. Rottluff 1913*

Galerie Rudolf Hoffmann, Hamburg

270 Nude with red Shawl 1913
Akt mit rotem Tuch
Brush drawing, with water-colour, 18⅜ × 22 13/16 (46·7 × 58)
Signed and dated, lower right: *S. Rottluff 1913*

Wallraf-Richartz-Museum, Cologne

271 Self-portrait 1905
Selbstbildnis
Lithograph, 13⅜ × 8⅝ (34 × 22)
Signed and dated

Schapire 13

Kunsthalle, Hamburg

As Rosa Schapire notes in the introduction to her catalogue of Schmidt-Rottluff's graphic work, the artist's entire output was signed and he left unsigned only those pieces which he found unsatisfactory. Some of these last came, without his knowledge, on to the art market. Until 1913 the artist inscribed the title of each piece, and the year in which it was produced. From 1913 he used numbers instead of years plus the number of the print in chronological order. Thus 131 means the first piece produced in 1913.

272 Portrait of S. 1906
Bildnis S.
Lithograph, 15¾ × 13 (40 × 33)
Signed and dated

Schapire 72

Kunsthalle, Hamburg

273 Autumn Sea 1907
Herbstliches Meer
Lithograph, 9⅝ × 13¾ (24·5 × 35)
Signed and dated, lower right : *Schmidt-Rottluff 1907*; inscribed lower left : *Herbstliches Meer*

Schapire 19

Nolde-Stiftung, Seebüll

274 Little Girl 1907
Kleines Mädchen
Lithograph, 10⅜ × 8½ (27 × 21·5)
Signed and dated, lower left : *Schmidt-Rottluff 1907*

Schapire 24

Nolde-Stiftung, Seebüll

275 Man with a Pipe (Self-portrait) 1907
Mann mit Pfeife (Selbstbildnis)
Lithograph, 13½ × 8⅞ (34·4 × 22·5)
Signed and dated, lower right : *Schmidt-Rottluff 1907*; inscribed, lower left : *Der guten Ada*

Schapire 27

Nolde-Stiftung, Seebüll

276 Nude 1910
Akt
Woodcut, 14⅜/13¹⁵⁄₁₆ × 10¹³⁄₁₆/11⅜ (37·2/35·5 × 27·7/29)
Signed, and dated : *1910*

Schapire 41

Kunsthalle, Hamburg

277 Girl with raised Arms 1911
Mädchen mit aufgestemmten Armen
Woodcut, 9⅛ × 12⅜ (23·2 × 31·3)
Signed, and dated

Schapire 56

Kunsthalle, Hamburg

278 Seated Girl 1911
Sitzendes Mädchen
Lithograph, 15¾ × 13⅜ (40 × 34)
Signed and dated

Schapire 78

Kunsthalle, Hamburg

279 Landscape from Norway 1912
Landschaft aus Norwegen
Woodcut, 10⅜ × 14¼ (29·6 × 36)
Signed and dated

Schapire 78

Kunsthalle, Hamburg

280 Nude in a Wood 1913
Akt im Wald
Woodcut, 9⅜ × 11⅝ (23·7 × 30·4)
Signed, and numbered : *1322*

Schapire 120

Kunsthalle, Hamburg

281 Relief: Two Nudes 1911
Zwei Akte
Wood, 7¾ × 11 (19·6 × 28)
Inscribed in pencil on the back : *Weihnachten 1911*

Estate of the late Dr. Rosa Schapire
Plate 71

The artist carved thirteen pieces in all, most of which date from the year 1917. Schmidt-Rottluff has a fine collection of African carvings.

282 Head 1917
Kopf
Wood, h. 13⅓ (34·5)
Signed and dated, on back of neck : *S. Rottluff 1917*

Trustees of the Tate Gallery, London

62 **Schmidt-Rottluff** Self-portrait 1906
Oil, 17¼ × 12½. Nolde-Stiftung, Seebüll. No. 242

64 **Schmidt-Rottluff** Portrait of Rosa Schapire 1911
Oil, 33 × 29⅞. The Artist. No. 252

63 **Schmidt-Rottluff** House in the Country 1910
Oil, 29⅛ × 32⅛. Herr Klaus Gebhard. No. 248

65 **Schmidt-Rottluff** Fir Tree in front of white House 1911
Oil, 31 × 33¼. Stiftung Preussischer Kulturbesitz, Staatliche Museen, Nationalgalerie, Berlin. No. 254

67 **Schmidt-Rottluff** The Red House 1913
Oil, 29½ × 35⅝. Kunsthalle, Bremen. No. 261

66 **Schmidt-Rottluff** Sun in the Pine Forest 1913
Oil, 30½ × 35⅝. Thyssen-Bornemisza Collection. No. 263

68 **Schmidt-Rottluff** View behind the Houses 1907
Pencil and wash, 13$\frac{11}{16}$ × 17$\frac{1}{2}$. Galerie Rudolf Hoffmann, Hamburg. No. 264

70 **Schmidt-Rottluff** Kneeling Girl 1913
Pen and water-colour, 20 × 14$\frac{11}{16}$ Galerie Rudolf Hoffmann, Hamburg. No. 268

69 **Schmidt-Rottluff** Two Nudes 1913
Charcoal and water-colour, 16$\frac{9}{16}$ × 23$\frac{1}{8}$. Galerie Rudolf Hoffmann, Hamburg. No. 267

71 **Schmidt-Rottluff** Relief: Two Nudes 1911
Wood, 7$\frac{3}{4}$ × 11. Estate of the late Dr Rosa Schapire. No. 281

Brücke Productions

In 1906 the Brücke painters expended the group by enrolling a number of passive members who received a membership card, an annual report and a portfolio with three to four graphic prints, for an annual subscription of 12 Marks, later increased to 25 Marks. The first three portfolios appeared without a wrapper design and contained the work of several artists. The annual portfolios from 1909 to 1912 were given over to individual members of the group and the wrappers for these were designed by one of their colleagues. In 1913 the Chronicle of the group was to have been distributed to the passive members, they were not issued, as intended, since the other painters did not agree with Kirchner's text.

Ernst Ludwig Kirchner

283 Manifesto of the Brücke 1906
Programm der Brücke
Woodcut. 4 sheets, comprising title page, $2\frac{1}{16} \times 1\frac{3}{8}$ (7·8 × 4·2), and 3 pages text, each $6 \times 2\frac{1}{16}$ (15·2 × 7·5)

Private Collection
Plates 72 and 77

Cut in wood and printed by hand, it recalls William Morris's title page for the Kelmscott *Chaucer*. The Manifesto states: 'With a belief in progress and in a new generation of creators and appreciators, we call all youth together, and as Youth the Future is in our hands, and we want to create for ourselves, freedom of life and freedom of movement in opposition to the well-established older forces. Everyone who expresses what drives him to creation, with directness and sincerity, belongs to us.'

Annual Portfolios
All portfolios are lent by the Kestner-Museum, Hanover

284 Portfolio, 1906

Erich Heckel
a Female Nudes 1906
Weibliche Akte
Woodcut. $7\frac{7}{16} \times 5\frac{1}{2}$ (18·9 × 14)

Fritz Bleyl
b House with Doorsteps 1906
Haus mit Freitreppe
Woodcut. $8\frac{7}{8} \times 6\frac{11}{16}$ (22·5 × 17)

Bleyl was born in 1880. He studied architecture from 1901 at the Technical High School in Dresden, and met Kirchner there in 1902, and Heckel in 1904. Bleyl was one of the group's founder members, exhibiting at their first exhibition. In 1906, financial difficulties forced him to leave the group to earn his living. He now lives at Tessin, in Switzerland.

Ernst Ludwig Kirchner
c Crouching Nude, seen from the back *c.* **1900**
Kauernder Akt, vom Rücken gesehen
Woodcut. $5\frac{1}{8} \times 3\frac{1}{16}$ (13 × 10)

Schiefler 120

285 Portfolio, 1907
Cuno Amiet
a Self-portrait
Selbstbildnis
Woodcut, $10\frac{1}{2} \times 9\frac{3}{16}$ (26·8 × 23·4)

Amiet, born 1868 at Solothurn, in Switzerland, studied at Munich and then at the Académie Julien in Paris. In 1891 he made contact with the Gauguin group at Pont Aven, getting to know Séguin and Emil Bernard. In 1892 he returned to Switzerland where he became friendly with Hodler. In 1906 he became a member of the Brücke, exhibiting at the group exhibitions in 1907 and 1910, although he did not meet the Dresden painters until 1912, at the Sonderbund exhibition at Cologne. He only contributed this one woodcut to their portfolios. Amiet brought to the members of the Brücke the influence of the Pont Aven painters, and also of Hodler, but in 1955 he wrote to Dr Martin Urban: 'I myself played no important role in the Brücke'. He died in 1961.

Emil Nolde
b Female Nude 1906
Weiblicher Akt
Etching, $7\frac{5}{16} \times 5\frac{3}{8}$ (19·3 × 14·3)

Karl Schmidt-Rottluff
c Holbein-Platz, Dresden 1906
Lithograph, $8\frac{1}{16} \times 13\frac{3}{4}$ (22 × 35)

Axel Gallén-Kallela
d Girl and Death in the Forest 1895
Mädchen und Tod im Walde
Woodcut, $6\frac{1}{2} \times 6\frac{3}{8}$ (16·5 × 16·8)

Gallén-Kallela was born Finland in 1865 and studied at the Académie Julien. For most of his life he painted mythological scenes and was for a time associated with the Jugendstil movement, contributing regularly to the periodical *Pan*. At the turn of the century he lived in Berlin and Weimar. In 1903, he exhibited with the Phalanx group in Munich and was asked to contribute to the Brücke exhibitions from 1906. He died in 1931.

286 Portfolio, 1908
Ernst Ludwig Kirchner
a Still-Life: Flowers, with Jug 1907
Blumenstilleben mit Krug
Colour woodcut, $7\frac{11}{16} \times 6\frac{3}{8}$ (20·2 × 16·8)

Erich Heckel
b Sailing-ship in a rough Sea, Dangast 1907
Segelschiff auf hohem Meer (Dangast)
Woodcut, $6\frac{1}{2} \times 8\frac{3}{8}$ (16 × 22)

Max Pechstein
c Our Lady 1908
Unsere Frau
Woodcut, $8\frac{15}{16} \times 4\frac{3}{4}$ (22·7 × 12·5)

287 Portfolio, 1909 (Karl Schmidt-Rottluff)
Ernst Ludwig Kirchner
a Wrapper design: Portrait of Schmidt-Rottluff
Lettered: *Schmidt-Rottluff, Brücke 1909*
Woodcut, $15\frac{5}{8} \times 11\frac{13}{16}$ (39·7 × 30)

Karl Schmidt-Rottluff
b Portrait of Erich Heckel 1909
Lithograph, $15\frac{3}{4} \times 12\frac{5}{16}$ (40 × 32)

Karl Schmidt-Rottluff
c Berliner Strasse, Dresden 1909
Lithograph, $15\frac{3}{4} \times 13$ (40 × 33)

Karl Schmidt-Rottluff
d Old Dresden: Houses 1908
Altdresdener Häuser
Etching, $5\frac{5}{16} \times 7\frac{7}{16}$ (13·6 × 18·9)

288 Portfolio, 1910 (Ernst Ludwig Kirchner)
Erich Heckel
a Wrapper design: Kneeling Couple
Kniendes Paar
Lettered: *Brücke 1910 E. L. Kirchner*
Woodcut, $11\frac{13}{16} \times 15\frac{3}{4}$ (30 × 40)

Ernst Ludwig Kirchner
b Bather among Reeds 1905/6
Mit Schilf werfende Badende
Colour woodcut, $7\frac{15}{16} \times 11\frac{3}{8}$ (20·2 × 29)

Ernst Ludwig Kirchner
c Dancer with Skirt raised 1906
Tänzerin mit gehobenem Rock
Woodcut, $9\frac{13}{16} \times 13\frac{3}{16}$ (25 × 33·5)

Ernst Ludwig Kirchner
d Three Bathers in the Moritzburg Lake 1908/9
Drei Badende an den Moritzburger Seen
Etching, $7 \times 7\frac{15}{16}$ (17·8 × 20·2)

289 Portfolio, 1911 (Erich Heckel)
Max Pechstein
a Wrapper design: Nude Woman, kneeling, with Shawl
Kniender weiblicher Akt mit Schale
Lettered: *Brücke 1911 E. Heckel*
Woodcut, $14\frac{5}{16} \times 11\frac{13}{16}$ (37 × 30·3)

Erich Heckel
b Street with Houses, Trees and Pedestrians 1910
Strasse mit Häusern, Bäumen und Füssgängern
Etching, $6\frac{11}{16} \times 7\frac{1}{8}$ (17 × 20)

Erich Heckel
c Women resting in a Forest Glade 1910
Lagernde Frauen in einer Waldlichtung
Lithograph, $10\frac{3}{4} \times 13\frac{3}{8}$ (27·3 × 34)

Erich Heckel
d **Young Girl (Fränzi), standing 1911**
Junges Mädchen (Fränzi stehend)
Colour woodcut, $14\frac{3}{4} \times 10\frac{3}{4}$ (37·5 × 27·7)

290 **Portfolio, 1912 (Max Pechstein)**
Otto Mueller
a **Wrapper design: Crouching Nude**
Hockender Akt
Lettered: *Brücke 1912. Pechstein*
Woodcut, $14\frac{7}{8} \times 12$ (37·8 × 30·5)

Max Pechstein
b **Russian Ballet I 1912**
Russisches Ballett I
Etching, $11\frac{13}{16} \times 9\frac{13}{16}$ (30 × 25)

Max Pechstein
c **Nude Women dancing by the Sea 1912**
Tanzende weibliche Akte am Meer (Nicht bei Fechter)
Lithograph, coloured with water-colour, $17 \times 12\frac{9}{16}$ (43·2 × 32)

Max Pechstein
d **Head of a Fisherman VII 1911**
Fischerkopf
Woodcut, $11\frac{3}{8} \times 9\frac{5}{16}$ (29 × 24·3)

Membership cards for Passive Members
All cards are lent from a Private Collection

291 **1908**
Woodcut by F. Bleyl, $2\frac{1}{16} \times 3\frac{1}{16}$ (5·2 × 7·8)
Signed on the block

292 **1907**
Woodcut by F. Bleyl, $2\frac{1}{16} \times 3\frac{1}{16}$ (5·2 × 7·8)
Signed on the block

293 **1908**
Etching by E. L. Kirchner, $5\frac{1}{8} \times 2\frac{1}{4}$ (13 × 5·6)
Signed on the plate

294 **1909**
Three women (left). **Writing** (right)
Woodcut by M. Pechstein, in two parts, $3\frac{15}{16} \times 3\frac{15}{16}$ (10 × 10) and $3\frac{7}{8} \times 3\frac{15}{16}$ (9·9 × 10)
Plate 73

295 **1910**
Bridge with two arches
Lithograph by E. Heckel, $4\frac{7}{16} \times 10\frac{1}{8}$ (11·3 × 25·8)

296 **1911**
Woodcut by K. Schmidt-Rottluff, on a sheet folded in three.
Plate 74

297 **Chronicle of the Brücke Group 1913**
(Chronik der Künstler-Gruppe Brücke)
a **Title-page woodcut by E. L. Kirchner** with portraits of Kirchner, Heckel, Schmidt-Rottluff and Mueller
b **Sheet of text with two woodcuts by E. L. Kirchner**
c **Sheet of text with two woodcuts by K. Schmidt-Rottluff**
d **Sheet of text with two woodcuts by E. Heckel**

Kestner-Museum, Hanover
Plate 76

Also contains two articles by Kirchner '*Uber die Malerei*' ('On Painting') and '*Uber die Graphik*' ('On Graphic Art'), '*Die Freunde der Brücke*' ('The Friends of the Brücke'), a list of members of the Brücke and a list of contents.

The Chronicle must clearly be regarded less as a true history than as a biased, personal statement by Kirchner. Certainly the other members of the Brücke disagreed with its contents, and this was the immediate cause of the group's break-up. A few copies were circulated later and each differs slightly from the others in its contents.

Exhibition Posters
All posters are lent from a Private Collection

298 **Brücke Exhibition of Woodcuts**
Dresden-Löbtau 1906
Lithograph by M. Pechstein, printed in blue on pink paper, 23 × 18 (58·5 × 45·7)

Dresden had been the centre of German poster design since the important poster exhibition in the Kupferstichkabinett in 1896.

299 **Brücke Exhibition**
Galerie E. Richter, Dresden 1907
Lithograph by E. L. Kirchner, printed in green on yellow paper, $33\frac{1}{2} \times 24\frac{1}{16}$ (85·2 × 61·2)
Signed and dated

300 **Brücke Exhibition**
Galerie E. Richter, Dresden 1908
Woodcut by E. Heckel, printed in red on green paper, $35\frac{7}{16} \times 23\frac{13}{16}$ (90 × 60·5)
Signed and dated

301 **Brücke Exhibition**
Galerie E. Richter, Dresden 1909
Woodcut by M. Pechstein, printed in dark green on yellow paper, $33 \times 23\frac{5}{8}$ (83·8 × 60)
Signed and dated

302 **'Lappan' Exhibition**
Oldenburg 1910
Woodcut by E. Heckel, $33\frac{1}{16} \times 23\frac{1}{2}$ (84 × 59·8)
Signed

303 **Brücke Exhibition**
Galerie Arnold, Berlin 1910
Woodcut by E. L. Kirchner, printed in black and red on yellow paper, 32½ × 23⅝ (82 × 59·3)
Signed

304 **Exhibition of Works rejected from the Berlin Sezession**
Neue Sezession, Berlin 1910
Lithograph by M. Pechstein, printed in black, red and grey, 27⅜ × 36⅜ (69·5 × 93)
Signed and dated

305 **Neue Sezession, I. Exhibition of Graphic Work**
Berlin 1910
Woodcut by E. L. Kirchner, 28⅜ × 18⅞ (72 × 48)
Signed and dated

306 **MUIM (Moderner Unterricht in Malerei: Leitung M. Pechstein und E. L. Kirchner)**
Berlin 1911
Woodcut (proof) by E. L. Kirchner, printed in black and blue on pink paper, 28⅛ × 18⅞ (71·5 × 48)
Signed

In the autumn of 1911 Kirchner and Pechstein founded the Muim (Modern Instruction in Painting) Institute which adopted a new approach, particularly to the teaching of *plein-air* painting from the nude. The two painters were not well established at this time and not a single student registered. The Institute, which survived for only a short time, advertised in Herwarth Walden's expressionist periodical *Der Sturm* until 1912.

307 **Der neue Kunstsalon**
Munich 1912
Woodcut by E. Heckel and E. L. Kirchner, 33⅞ × 25⅜ (85 × 65)
Signed on the block: *E. Heckel - E. L. Kirchner*

Exhibition Catalogues

308 **Brücke Exhibition**
Galerie Arnold, Dresden 1910
Not in exhibition

309 **Neue Sezession Exhibition**
Berlin 1910
Kunsthalle, Hamburg

310 **Brücke Exhibition**
Galerie Fritz Gurlitt, Berlin 1912
Galerie Wolfgang Gurlitt, Munich

Postcards, etc.

Erich Heckel

311 **Man and woman riding**
Postcard to Gustav Schiefler
Postmarked: 16.12.1909

Private Collection

312 **Kirchner in the studio**
Postcard to Frau Luise Schiefler
Postmarked: Dresden 16.12.1910

Private Collection

313 **Kirchner with a pineapple**
Postcard to Frau Luise Schiefler
Postmarked: Dresden 24.12.1910

Private Collection

314 **Sailing boat harbour (Hiddensee)**
Postcard to Gustav Schiefler
Postmarked: Berlin 2.8.1912

Private Collection

315 **Café violinist**
Postcard to Gustav Schiefler
Postmarked: Berlin 13.9.1912

Private Collection

Ernst Ludwig Kirchner

316 **Head of a woman in profile**
Postcard to Rosa Schapire
Coloured chalks
Postmarked: Dresden 22.2.1910

Kunsthalle, Hamburg

317 **Variety Hall dancer**
Postcard to Rosa Schapire
Coloured chalks
Postmarked: Dresden 29.10.1910

Kunsthalle, Hamburg

318 **Gustav Schiefler in the Brücke studio**
Postcard to Frau Luise Schiefler
Indian ink and coloured chalks
Postmarked: Dresden 16.12.1910

Private Collection

319 Girl
Postcard to Dr. Katzenstein, Solicitor
Pen and ink and water-colour
Postmarked : Burg (Fehmarn) 23.7.1914

Mrs. E. Fischer, London

320 Tram driver
Field postcard to Leutnant d.L. Dr. Katzenstein, Field Artillery, 1st Army Corps
Pen and ink and water-colour
Postmarked : Berlin 10.4.1915

Mrs. E. Fischer, London
Plate 75

Max Pechstein

321 Portrait of Karl Schmidt-Rottluff
Postcard to Rosa Schapire
Indian ink
Postmarked : Halensee 11.3.1909

Galerie des 20. Jahrhunderts, Berlin

322 Scene with two female nudes
Postcard to Rosa Schapire
Water-colour and indian ink
Postmarked : Friedenau 17.7.1910

Galerie des 20. Jahrhunderts, Berlin

323 Two nudes with boats
Postcard to Frau M. Mueller
Pen and ink and coloured crayons
Postmarked : Friedenau 11.10.1910

Mrs. E. Fischer, London

The card bears signed messages from Pechstein and Kirchner

324 Letter to Eduard Pfeiffer
Indian ink and coloured chalks
Dated : Berlin 14 Januar 1912

Galerie des 20. Jahrhunderts, Berlin

There is a sketch on each side of the sheet

Karl Schmidt-Rottluff

325 Landscape with houses
Postcard to Gustav Schiefler
Indian ink and coloured chalks
Postmarked : Chemnitz-Altendorf 15.12.1909

Private Collection

326 Nude in the studio
Postcard to Gustav Schiefler
Pen and ink
Postmarked : Dresden 21.1.1910

Private Collection

327 Holly landscape
Postcard to Rosa Schapire
Coloured chalks
Postmarked : 22.4.1911

Kunsthalle, Hamburg

328 Man in a skiff
Postcard
Coloured chalks
Signed but not postmarked

Kunsthalle, Hamburg

Jewelry

Erich Heckel

329 **Bracelet in two parts: Two girls dancing 1912**
Beaten silver, dia. 2¾ (7)

The Artist

330 **Bracelet, with frieze of animals 1912**
Beaten silver, afterwards gilded, dia. 2¾ (7)

Private Collection

331 **Brooch: Bathers in a woodland pool** *c.* **1912**
Chased silver, 2 × 3 7/16 (5·2 × 8·7)

The Artist

332 **Brooch with lapis lazuli: Two girls dancing 1912/13**
Beaten silver, 1 11/16 × 1 13/16 (4·3 × 4·6)

The Artist

333 **Pendant: Three girls bathing 1912/13**
Beaten silver, h. 2¾ (7)

The Artist

Karl Schmidt-Rottluff

334 **Brooch, set with green stone 1912**
Chased brass, 3½ × 1 13/16 (9 × 4·7)
Stamped on the back: *S. Rottluff*

Private Collection

335 **Pendant, set with green stone 1912**
Beaten silver, 2 15/16 × 2¼ (7·4 × 5·4)
Stamped on the front: *S. Rottluff*

Private Collection

336 **Bracelet, with six leaves 1912**
Gilded copper, l. 8 (20·7)
Signed: *S. Rottluff*

Exhib: Cologne, *Sonderbund*, 1912

Museum für Kunst und Gewerbe, Hamburg

337 **Bracelet, with five links**
Silver
Signed on the back: *S. Rottluff*

Private Collection

Addendum

338 **Emil Nolde. 'Das Graphische Werk Emil Noldes bis 1910.'**
Edited by Gustav Schiefler. With original woodcut and etching, both signed, by the artist. Vol. I
Berlin 1911
First edition. Bound vellum

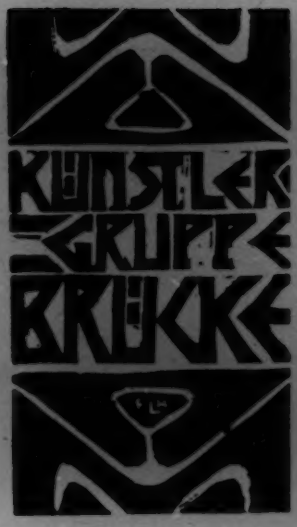
Mrs. E. Fischer, London

No. 18 in an edition of 35 numbered copies

72 Kirchner Title-page, Manifesto of the Brücke 1906
Woodcut. Private Collection. No. 283 (part)

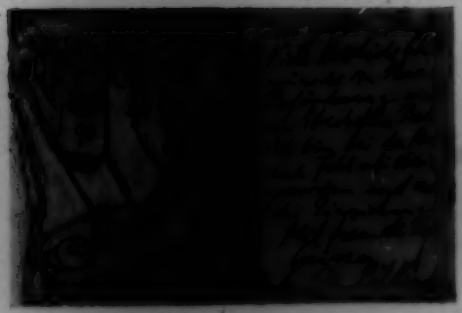
73 **Passive Membership Card 1909**
Woodcut by M. Pechstein. Private Collection. No. 294. *Above*

74 **Passive Membership Card 1911**
Woodcut by K. Schmidt-Rottluff. Private Collection. No. 296. *Below*



76 **Title-page, Chronicle of the Brücke 1913**
Woodcut by E. L. Kirchner. Kestner-Museum, Hanover. No. 297. *Left*

77 **Kirchner Sheet of text, Manifesto of the Brücke 1906**
Woodcut. Private Collection. No. 283. *Right*



75 **Kirchner Field postcard to Leutnant d.L. Dr Katzenstein 10. 4. 1915**
Mrs. E. Fischer. No. 320

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